

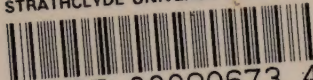


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BOOKBINDINGS

AND

RUBBINGS OF BINDINGS

IN THE

Victoria and Albert
Museum

BY

W. H. JAMES WEALE

I

Introduction



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INTRODUCTION

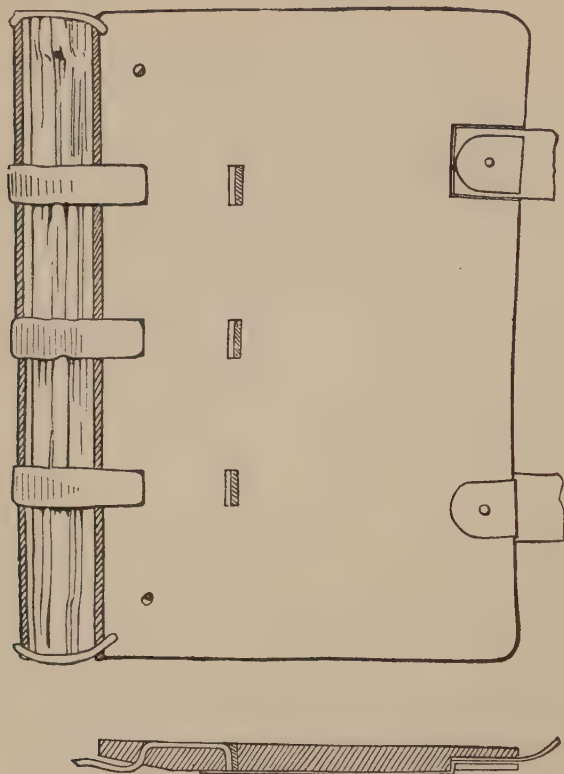
NOTE.—*The figures between brackets refer to the list of Rubbings in Part II. The Catalogue.*

Bookbinding is the art of uniting and securing the sheets of a book with a back between two boards. Its invention dates from the time when it was found that an oblong or square book was more convenient to handle and read than a roll. Anciently manuscripts were written on long skins or strips of parchment or vellum sewn together, and rolled on one or two cylinders of wood, reed, metal, or ivory,¹ and the use of these *volumina* was not entirely abandoned in Europe until the sixteenth century. The latest fine example I have met with is an illuminated roll of prayers with miniatures of the end of the fifteenth century, preserved in the Archiepiscopal Museum at Utrecht. This roll is mounted on a cylinder of box-wood with a beautifully carved knob at each end.

At the lower sinister corner of each skin the scribe wrote one of the letters of the alphabet, which served as a guide to the gluer or sewer. When books were introduced, these signatures were written on the recto of, as a rule, one more than half the leaves of every gathering or quire, and served to guide the binder in arranging them in proper order. The leaves were then beaten with a mallet, or pressed in a calender, to make them smooth and lie close together. Then they were put into a press and sewn on to thongs of skin, bands of parchment, cords, or twists of parchment wound round with thread, after which the backs were glued, and the thongs or bands opened for the better fixing the boards of which the sides were made. These were generally bevelled at the edge next the back, and the thongs or cords made to pass from the outside through a slit into a groove

¹ This was the general custom among the Romans, who enclosed their more precious manuscripts in wrappers of leather or canvas, and then put these into wooden cases. Cicero, in a letter to Atticus (B.C. 56), asks him for the loan of two of his slaves who were skilful in glueing together loose leaves, that they might work under the direction of Tyrannion, who was putting his library at Antium into order. He further asks that they should bring with them some vellum to make labels of. This passage has been so often referred to as an early instance of a library of bound books, in the modern sense of the term, that it may be as well to give the exact text here at full length: "Etiam velim mihi mittas de tuis librariolis duos aliquos, quibus Tyrannio utatur *glutinatoribus*, ad cetera administris, iisque imperes, ut sumant membranulam ex qua indices fiant, quos vos Graeci, ut opinor, *σινδύβους* appellatis."

on the inner face, and fastened securely at the further end by means of a wedge of the breadth of the groove. When

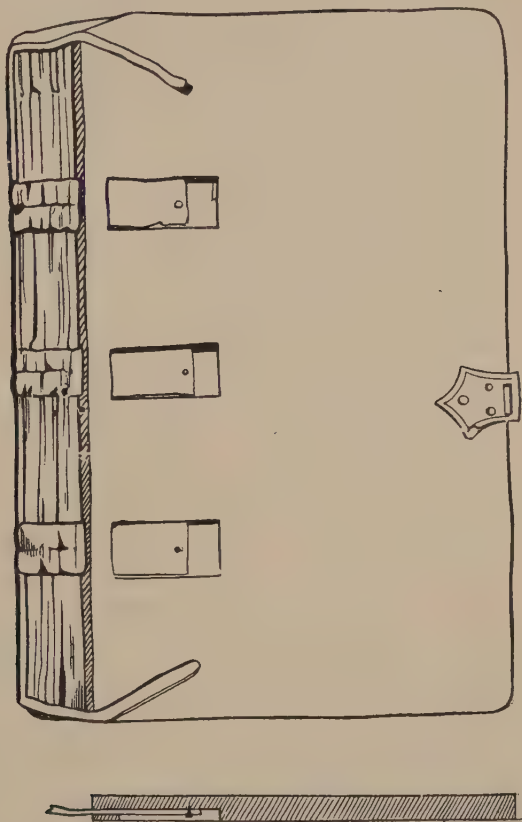


1. Diagram showing the mode of fixing bevelled boards.

the edge of the boards was not bevelled, each band was made to pass under a little bridge into a groove cut in the outer face of the board, and fastened down with a wedge. Instead of these wedges at the ends, pegs were sometimes used. The head-bands, always much narrower than the others—generally half as broad—were brought into grooves sloping diagonally towards the centre. The back of the book was left quite flat. Books thus bound opened perfectly. When wooden boards were discarded, the modern system was introduced of rounding the backs with a hammer while the book was fixed in a press between two boards in order to make a groove for the covers.

Before fastening on the sides, the book was put into a cutting-press between two pieces of wood, one lying even

with the press for the knife to run upon, the other above, for the knife to run against.² The leaves thus cut even, were sprinkled by means of a brush dipped in vermilion or sap-green, or gilt; occasionally adorned with miniature paintings or tooling.



2. Diagram showing the mode of fixing flat boards.

The primary object of binding a book is to preserve it. The merit of a binding, primitively its sole and always its chief merit, consists in its solidity and durability. But at an early date bookbindings were made ornamental.

In the fourth century books were certainly bound in oblong or square volumes, and adorned with gold and precious stones, for Saint Jerome, inveighing, in a letter

² The leaves of books were first cut to uniform size in Sicily. ISIDORI *Etymolog.*, lib.vi.

written in 384 against the avarice and pride of the wealthy, exclaims: "The leaves of their books are stained with purple, the letters teem with gold; the covers are adorned with jewels, and Christ, in the person of the poor, lies naked and dying at their door."³ In another place he remarks that, "the sovereign power was then having manuscripts of the very books which it had but a short time before caused to be burned, written on purple vellum and clothed with jewelled bindings."⁴ Zonaras, in his *Annals*,⁵ tells us that Belisarius found, A.D. 534, in the treasury of Gelimer, king of the Vandals, copies of the Gospels resplendent with gold, and adorned with all sorts of precious stones. Certain officers of the empire of the East carried in their hands in public ceremonies great books containing the instructions laid down by the Emperor Justinian (535-565) for the administration of the provinces. The obverse side of the cover was adorned with a portrait of the emperor,⁶ but I am not aware of any evidence as to the material used. Cassiodorus (d. c. 570), in his monastery of Viviers at the foot of Mount Moscius, himself trained a certain number of monks as binders, so that the books, to the writing and ornamentation of which the more learned members of the community devoted their time, should have a fitting vesture. He himself made and gathered together into a volume a variety of coloured designs, which he left as a guide for those who should work in the bindery.⁷ The accompanying cut from an early miniature shows a variety of ornamental bindings.

The earliest binding which has come down to our time is, I believe, that of a Book of the Gospels in Greek, given to

³ "Infiiciuntur membranae colore purpureo. Aurum liquescit in litteras, gemmis codices vestiuntur, et nudus ante fores earum Christus emoritur." S. HIERONYMI *Epistola xxii.*

⁴ "Quod eadem regalis potestas nunc expensis reipublicae Ecclesiarum basilicas exstruat, et exaltet summa fastigia, ut non solum laquearia et tecta fulgentia auro decoret; sed parietes diversi marmoris vestiati crustis, et divinos libros quos prius tradebat incendio, nunc deauratos et purpuratos, et gemmarum varietate distinctos, in custodiam Romani veneretur status." S. HIERONYMI *Comment. in Zachariam*, lib. II, cap. viii, v. 6.

⁵ Tom. III, f. 95, col. 3.

⁶ See the *Notitia dignitatum et administrationum imperii* ed. BOCKING, tom. I, p. 273. Bonnae, 1839.

⁷ "His etiam addidimus in codicibus cooperiendis doctos artifices: ut litterarum sacrarum pulchritudinem facies desuper decora vestiret: exemplum illud dominicaefigurationis ex aliqua parte forsitan imitantes, qui eos quos ad coenam aestimavit invitandos in gloria caelestis convivii stolis nuptialibus operuit. Quibus multiplices species facturarum in uno codice depictas (ni fallor) decenter expressimus; ut qualem maluerit studiosus tegumenti formam ipse sibi possit eligere." CASSIODORUS *de Institutione Divinarum Litterarum*, cap. xxx.



3. Bookcase, after a miniature.

the Basilica of S. John Baptist at Monza by Theodelinda, queen of the Lombards, at the end of the sixth century. The boards are covered externally with two plates of gold set with precious stones and antique cameos. These splendid bindings were chiefly, I may say almost exclusively, reserved for the Books of Gospels from which the deacon sung the Gospel at Mass, on which people were sworn, and which were carried in procession amid the sacred relics. At a later date we meet with Psalters, Sacramentaries, Missals, Bibles, and Books of Hours adorned in this costly manner, and still more frequently coated with plates of copper gilt and enamelled, set with cabochons and plaques of carved ivory.⁸ I am, however, not aware of any secular book having been thus clothed prior to the evil days of the Renaissance.

⁸ In 828, Halitgar, bishop of Cambrai, brought back with him from Constantinople a number of plaques of carved ivory, which were used to adorn the covers of books belonging to the cathedral. See *Gesta episcoporum Cameracensium* in PERTZ, *Monumenta Germaniae historica*, tom. VII Scriptorum, p. 417. Hannover, 1846.

The celebrated manuscript of the Pandects of Justinian in the Laurentian library at Florence, in two large folio volumes bound in the seventh century, has its sides covered with red velvet studded with silver ornaments.

It may be safely affirmed that from this time all books were bound as soon as the scribe, the rubricator, the illuminator, and the miniaturist had completed their work. Numerous documents show the care devoted by the monks to this art of bookbinding. Skins of almost every description of domestic or wild animals were used for the purpose, and, in countries bordering on the northern seas, seal skins and sharks' skins were also employed.

By a deed dated March 26th, 788, the emperor Charles the Great authorised the abbot and monks of Saint Bertin, at Saint Omer, to procure for their monastery by means of huntsmen, whatever skins were required for the bindery attached to the abbey library.⁹ Geoffrey II. Martel, count of Anjou, granted a tithe of the skins of deer taken in the island of Oleron to the library of the monastery founded by him at Saintes in 1047. William II., count of Nevers, Tonnerre and Auxerre, 1089–1148, sent a number of hides of oxen and a quantity of parchment to the Great Charterhouse of Grenoble. Goswin of Avesnes in 1125 promised to give the monks of Liessies the hides of the stags he might take in the forests of that abbey, to cover their books. In the north of France I find the following in use in the fourteenth century: white horses' leather,¹⁰ deer skin,¹¹ red Cordova leather,¹² pig skin,¹³ and sheep skin.¹⁴ In the Netherlands calf skin seems to have been generally preferred on account of its peculiar softness and smooth surface, admirably suitable for receiving impressions from large blocks. In Germany, especially in the north, and in Scandinavia, pig skin was the most generally used. In South

⁹ "Concessimus Outlando abbati et monachis ex monasterio Sithiu, ut, ex nostra indulgentia, in eorum propriis silvis licentiam haberent eorum homines venationem exercere, unde fratres consolationem habere possint, tam ad volumina librorum tegenda, quamque et manicias et ad zonas faciendas." *Cartulaire de Saint Bertin* ed. GUERARD, p. 63. Paris, 1841.

¹⁰ "Pro una pelle equi ad recooperiendos libros, x s. Pour reloyer tout neuf et couvrir de blanch cuir de keval ung livre con dist antiphonier, xlv s." *Accounts of the Cathedral of Cambray*, 1344 and 1361.

¹¹ "Pro coreo cervino, xij pelles, xij l. xiiij s." *Ibid.*, 1376.

¹² "Pro coreo rubeo de Cerdouan d'Espaigne, xij pelles, et iiij albe pelles, empte partim Brugis, partim Cameraco, vij l. vj s. vj d." *Ibid.*, 1376.

¹³ "Pro quadam pelle de truye, et una alia de mouton pro antiphonario recooperiundo, xij s. Pro una magna pelle porci ad cooperiendum unum magnum antiphonarium, viij s." *Ibid.*, 1372 and 1380.

¹⁴ "Pro iiij pellibus mutoninis pro libris ecclesie cooperiendis, v s." *Ibid.*, 1334.

Germany, buck skin, deer skin, and asses' skin were also much employed. In Italy and Spain morocco was the most esteemed. In England cheveril and deer skin¹⁵ were much used in early times; but from the fifteenth century onwards preference seems to have been given to calf skin; doe skin, pig skin, and sheep skin were also much used. In 1520, the bursar of Eton college bought for the use of the binder 20 calf skins, 36 white sheep skins, three large and three small doe skins, five skins *de le soure* (pig skins?), and 28 red skins.¹⁶ Parchment and vellum, occasionally employed in the middle ages, were made great use of by the Dutch in later times.

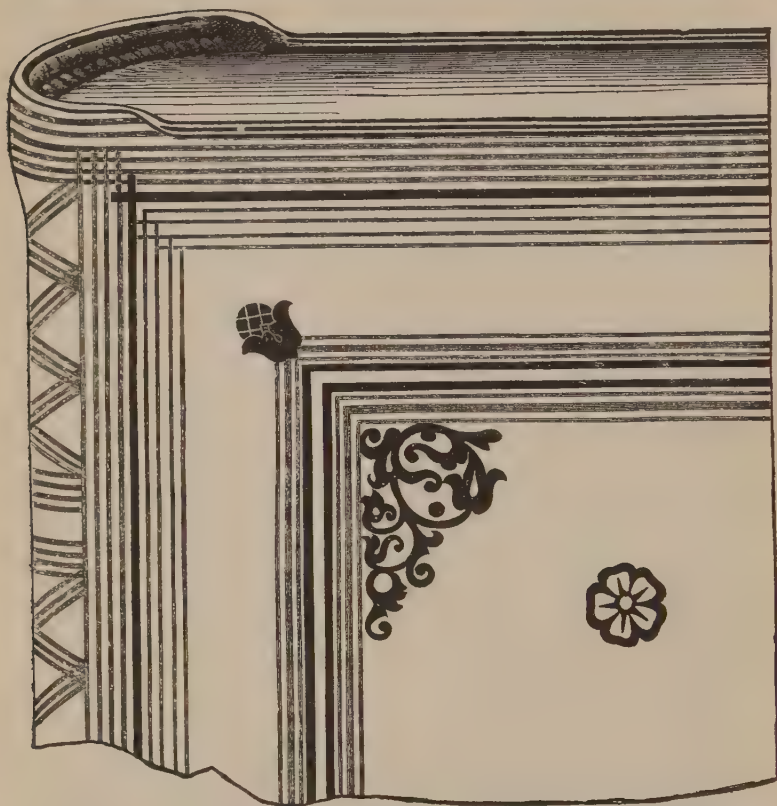
Most of these skins could be prepared in different ways for the binder, and this it is which renders their identification difficult. The best material of all seems to have been asses' skin as prepared in South Germany and North Italy in the fifteenth century. It could be adorned to any extent, and I do not know of a single example which has been pierced by any of the enemies of books. Next to this I am inclined to place morocco, which at the present time is certainly the best material obtainable. Hog skin and buck skin hardened, or as the French say, *parcheminé*, and vellum as treated by the Dutch, were all excellent book preservers. The softness and smoothness of calf made this leather a general favourite, but, like doe skin and sheep skin, it was liable to injury from insects. As now prepared for the trade it does not wear long.

The date and origin of a Binding, especially of volumes of the larger sizes, may be pretty nearly ascertained by its form. Originally books were always laid on their sides, and the leather was protected from injury by bosses at the corners and in the centre of each side. The title, written on a strip of vellum, was generally placed above the central boss on the obverse side, and covered with a thin piece of horn or talc. The boards down to the end of the fourteenth century were flush with the leaves; then, when books began to be placed on sloping desks or upright on shelves, the covers were made to project a little, and gradually increased in size; the titles were printed on the sides. The backs were left plain, books being placed with the clasps to the front, and the title written on the fore edge. The covers were in the west of Europe held tightly together by two clasps; in

¹⁵ "Item, in vj pellibus cervinis emptis pro libris cooperiendis, xijj s. iiij d." "*Roll of John Morys, warden of Winchester College*, xx Richard II. (1297).

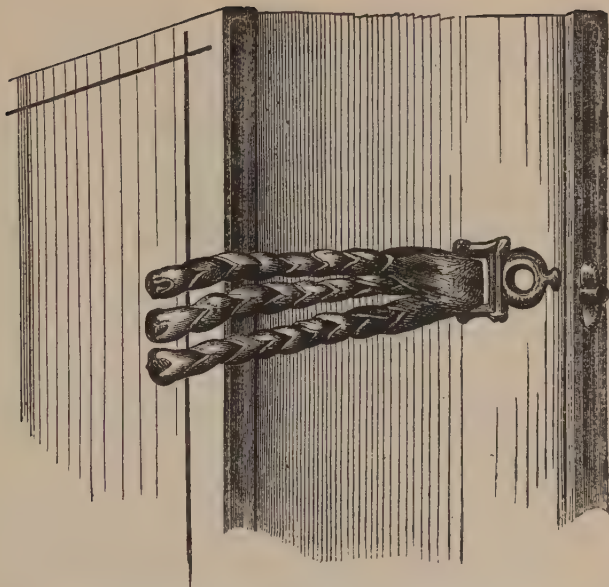
¹⁶ The text of the account is printed in WILLIS and CLARK, *Architectural History of the University of Cambridge*, vol. III, p.432.

Italy and Eastern Europe two more were, until the sixteenth century, often added, one at the head, and one at the foot.



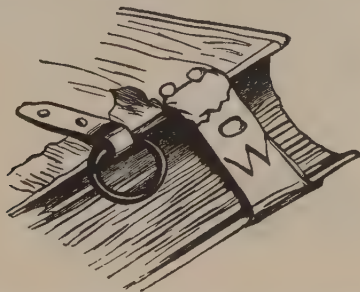
4. Aldine binding with grooved edges, 1499. Art Museum, South Kensington.

Books bound in Greece, Bulgaria and Servia, had always a peculiar groove down the three edges of each cover. In the sixteenth century Greek manuscripts, and occasionally books printed in Greek, were thus bound in Venice, Lyons, and Paris. Arabian book-covers very commonly have a flap; this feature was occasionally imitated by Venetian and Parisian binders of books, and generally by the binders of registers and account books. In the South of Germany, the East of France, and Switzerland, books were often only half-bound, the back and about a third of the sides being covered with pig skin. The corners were also sometimes covered, but this is rarely the case; the only examples I have met with were produced in Germany in the sixteenth century.



5. Aldine binding, with grooved edges and plaited morocco clasp, 1499.
Art Museum, South Kensington.

Books which have, between the clasps, a strip of flat brass round the cover and rivetted to it, with a loop in front of the edge furnished with an iron ring are almost always

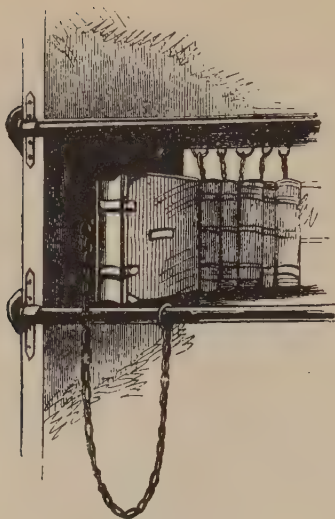


6. Part of a volume, showing the clasp, the ring for the chain, and the mode of attaching it. Cathedral Library, Hereford.¹⁷

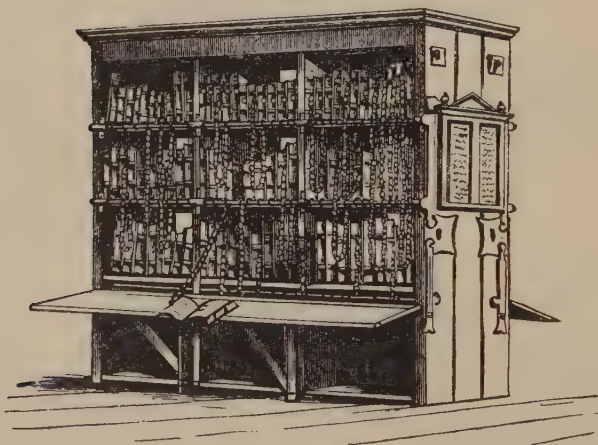
English. A similar arrangement at the head of the volume points to a Netherlandish, German, or French¹⁸ origin ; at

¹⁷ The five cuts 6 to 10 are taken by permission from WILLIS and CLARK, *Architectural History of the University of Cambridge*.

¹⁸ This seems to have been the invariable practice at Paris, for although there are only a very few volumes in the public libraries which retain any portion of these adjuncts, the traces of them may be seen on many. The chains began to be removed at the commencement of the seventeenth century, at first tentatively, the chains being carefully stored. At the Sorbonne the chains were definitely abandoned in 1615.

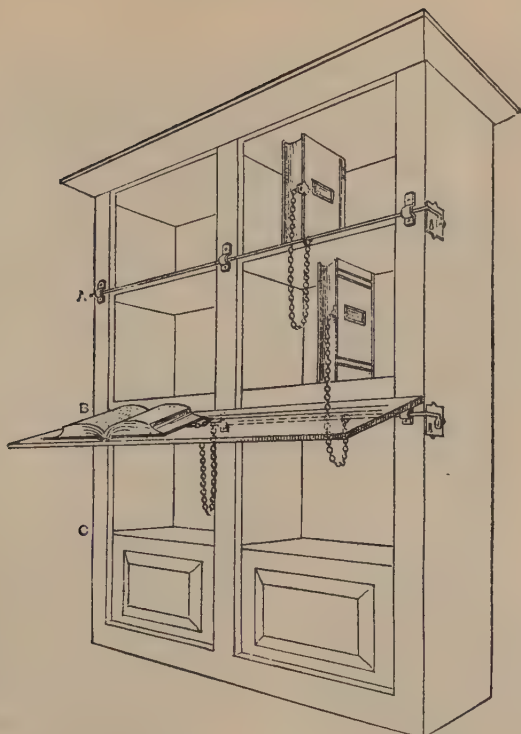


7. A single volume, standing on the shelf, with the chain attached to the iron bar. Cathedral Library, Hereford.



8. Bookcase. Cathedral Library, Hereford.

the foot, to an Italian (Fig. 10.). To the ring was fastened one end of a chain terminated at the other extremity by another ring which played along an iron rod in front of the shelf on which the book stood. The practice of chaining books began to be abandoned in the sixteenth century, but instances occur as late as 1620 in Germany (Worms), and 1723 in England (Basingstoke).

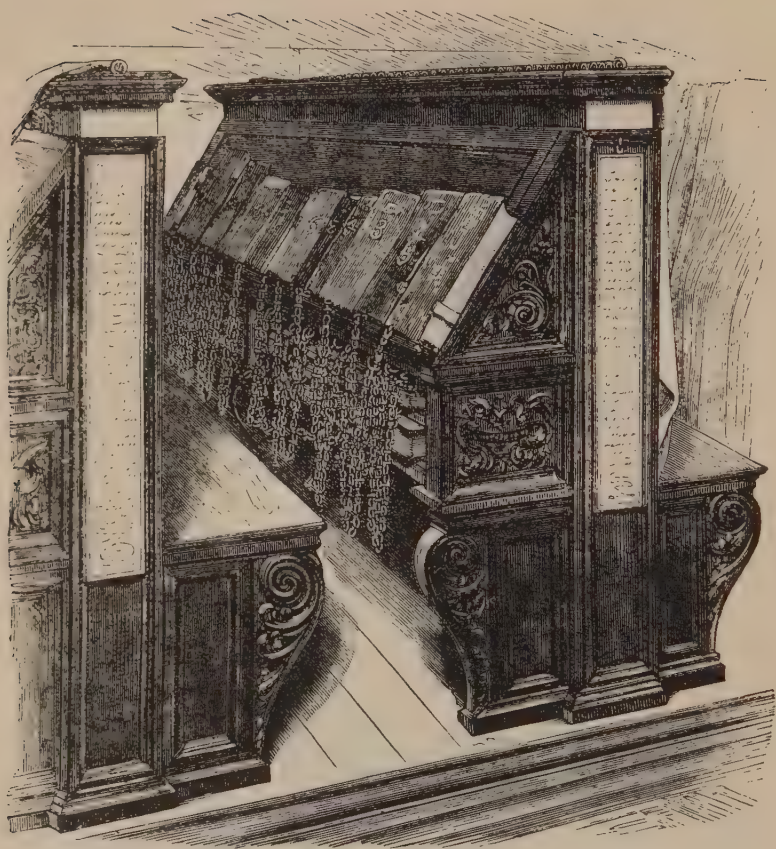


9. Diagrammatic sketch of a bookcase in the Old Library of King's College, Cambridge, made with the bequest of N. Hobart, 1659, showing the ancient system of chaining.

The origin of a binding may often be correctly inferred from the particular description of leather with which it is covered. More will be said on this point further on; here it is sufficient to remark that in England, the Netherlands, and France, calf skin was the leather most generally employed in the fifteenth and sixteenth centuries; morocco in Italy and Spain, and pig skin in Germany. Bindings in asses' skin almost always come from South Germany, Venice, or Lombardy.

The titles on the sides, and portions of the ornamentation, were sometimes adorned with gold by means of the water process; this seems to have been first done, and indeed, chiefly confined to Southern Germany. Instances occur on books bound at Augsburg and Nuremberg after 1465.

Gold tooling was introduced about 1470, and was at first limited to the little circles and dots or basins sprinkled here and there in the interstices of interlaced ornament; then it was used for the leaves or flowers stamped in the angles formed by the borders, but generally, during the remainder of the fifteenth and first years of the sixteenth century, with



10. Bookcase and desk. Medicean Library, Florence.

moderation and good taste. The earliest examples of gold tooling seem to have been produced at Venice and at Augsburg. A copy of S. Augustine's treatise *De civitate Dei*, printed at Rome, in 1468, by Conrad Sweynheym and Arnold Pannarts, is the earliest known instance¹⁹ of a binding entirely covered with gilding. The material is brown calf, but it is effectually hidden by the gold on which is tooled in low relief, with marvellous skill, an intertwined scroll-work pattern of great beauty, the interstices being filled with dots amid which is the initial I; as the arms of Cardinal John de'Medici are painted in a sunk oval panel in the centre, the binding cannot have been executed before 1489, nor later than 1513. The earliest English binding,

¹⁹ If genuine but of this I have some doubt.

which has the surface of the leather covered with gilding, is that (155) of the eulogy of Cardinal Wolsey, written and presented to him by Robert Whitinton probably in 1516 or 1517.



11. Early English tooled interlacements.

The stamps with which the covers are adorned also afford valuable evidence sometimes as to the local origin of the binding, and sometimes as to the nationality of the binder. Interlacing patterns were perhaps the earliest ornaments; of these there are several distinct types: 1°. The Scottish or Celtic, which occurs on the earliest decorated leather binding known to have come down to the present time (1), and which was executed in the North of England in the twelfth century, if not earlier; 2°. The early English, examples of



12. English stamped interlacements.



13. Italian stamped interlacements.

which are frequent on bindings executed at Durham (4-9, and 12-31), Winchester (10, 11), and London (34-37) in the twelfth and in the commencement of the thirteenth century; 3°. The Arabian, imitated by the Italian binders of the fifteenth and first half of the sixteenth century, and from which the Venetian and French Grolieresque interlaced patterns were developed; 4°. The Hispano-Moresque. The



14. Hispano-Moresque stamped interlacements.

palmed leaf occurs constantly on English bindings of the twelfth century, and was in use during the three following centuries all through Germany from as far north as Lueneburg (664) and Magdeburg to Suabia in the South, and the borders



15. Palmed Leaf, English, xii century.

of Hungary in the East ; its form, however, being gradually modified. The imperial double-eagle not only figures very frequently on bindings produced within the empire, but it is also found on others which were undoubtedly executed in France and England (53, 57, 96) in the fifteenth and sixteenth centuries by binders coming from the dominions of the emperor. The fleur-de-lys and the rose were, though both in general use as religious emblems, also much employed as royal badges, the first in many countries, the latter in England ; and the variety known as the 'Tudor rose, when ensigned with a royal crown, shows that the binding bearing it was executed in England, or at least for the English market either in Antwerp, Coeln, Rouen, or Paris. Bindings often bear the arms or badges of the sovereign in whose realm and during whose reign they were produced ; the arms or badges of the original owner, the arms of the city, or the mark of the monastery in which they were bound ; a large number of these are here reproduced in facsimile for the first time.

Finally, the forwarding of a book should always be examined. Old books often contain waste sheets or fragments of manuscripts, or of printed books, either as lining to the boards, or as guards in the middle of the gatherings, or employed instead of boards, pasted together to form the sides of the cover. When this waste is printed matter, care must be taken to distinguish between printers' and book-sellers' waste. The first is almost always a safe indication of the local origin of the binding, especially if all the waste is that of one printer ; the second is very untrustworthy. I have met with books bound in Lyons the covers of which consisted entirely of waste sheets of books printed in Paris, books bound in England with waste sheets of books printed on the Continent, and of books bound abroad containing

English waste. I think it well, therefore, to draw special attention to this point. It is easy to understand that an English publisher, sending his books abroad to a foreign bookseller, would pack them in waste sheets, and that, paper being valuable, these would often be used up by the recipient when binding. The discovery inside the cover of an English bound book of a number of sheets of Netherlandish, German, and French books, with the binder's name and address written on them, opened my eyes to this fact.

Marbled paper, invented at the end of the sixteenth century,¹⁹ was, it is said, first used for the forwarding of books by the French binders, Macé Ruette,²⁰ a Parisian stationer (1606–1638), having discovered how to manufacture it. The earliest example that I have seen is in an *Album amicorum*, bound in 1600 for Jean de Beauchamps, a student at the University of Douai. This contains 24 leaves of marbled paper of very poor quality. A much better specimen occurs in a book bound by Le Gascon about 1616, now in the British Museum; this is of the wavy combed pattern.²¹ Marbled paper was known in this country before 1625, but was not used for the forwarding of books until the latter half of the century. At that time the best marbled paper was made in Holland. At the beginning of the eighteenth century a Frenchman named Le Breton was considered to be one of the best makers. The conglomerate marbled paper appears to have been invented about this time. The Dutch were the first

¹⁹ Marbled paper is mentioned by Lord Bacon (d. 1626), who considered it as a Turkish invention. He remarks (*Sylva sylvarum*, cant. 8, n^o. 741): "The Turkes have a pretty art of chamoletting of paper, which is not with us in use. They take divers oyled colours, and put them severally (in drops) upon water; and stirre the water lightly, and then wet their paper, (being of some thickness,) with it, and the paper will be waved, and veined, like Chamolet or Marble." I think Lord Bacon was mistaken as to its origin, and that we are indebted to the Germans for this invention. JOHN KUNCKEL (*Ars vitraria experimentalis*, Dantzig, 1679, Part II, N^o. XLIII, pp. 86–88) is the earliest author who describes the method of preparing marbled paper, which he says had been kept secret up to that time. Since writing the above I have found in an *Album amicorum* of the year 1616 a collection of marbled papers (34 varieties), which are undoubtedly of Turkish manufacture; this is now in the National Art Library. Two other such papers are now in the Art Museum (Persian Art, 676 to 676c – 1876). Since this note was in type I have seen a fine set of Duerer's *Little Passion*, interleaved with very fine marbled paper, in an Oriental binding of the end of the sixteenth century.

²⁰ He is also stated to have invented the art of marbling yellow morocco J. DE LA CAILLE, *Histoire de l'Imprimerie et de la Librairie*, p. 213. Paris, 1689.

²¹ The earliest examples in the South Kensington collections date from 1630 onwards.

to marble the edges of their books; this application of the invention dates from about 1675; they sometimes gilt or silvered the edges before marbling them.²²

Coloured cotton paper was also used, especially in Southern Germany, for the forwarding of books. It was first made at Augsburg with the worn-out blocks used for calico-printing.

Paper with patterns in gold and colours, which began to be used for forwarding in the seventeenth century in South Germany and North Italy, was in the eighteenth introduced into Holland and thence into this country.

²² "Die Buchbinder können auch auff solche Art ihre Bücher auff den Schnitt bemahlen, (gleich wie ich in Holland gesehn) ist was neues, und siehet, waß sonderlich Gold uñ Silber drunter köm̃t, überaus anmuthig aus." KUNCKEL, op. cit., p. 83.

ENGLAND

The earliest specimen of ornamental leather binding stands, I believe, quite by itself. The volume which it covers is a manuscript of the Gospel of Saint John, written in uncial characters, without any ornamentation whatever. According to an inscription at the top of the first leaf it was found at the head of the body of Saint Cuthbert (d. 687), when his shrine was opened in 1105. At the spoliation of Durham cathedral the volume was annexed by Dr. Lee, one of the commissioners of Henry VIII. It subsequently came into the possession of the English Jesuits, and forms part of the valuable collections preserved at Stonyhurst College. The manuscript was exhibited at the Society of Antiquaries on 5th June 1806. "The Binding," says the writer of the paper read on that occasion, "seems to be of the time of Queen Elizabeth"! In 1862 the manuscript was again exhibited in the Loan collection at South Kensington. Mr. Holmes's description (Catalogue, n^o. 6,801) ends thus: "In unique coeval (?) binding." The binding of the volume (H. 137 m. B. 92 m.) is composed of two thin boards of lime-wood, covered with dark crimson-stained leather (apparently cheveril, perhaps pig skin), in the most surprising state of preservation. The one side is adorned with a panel divided into three compartments and surrounded by a border formed of two intertwined stems. The upper and lower compartments are filled with elaborate interlaced ornaments; the incised lines forming these designs are coloured blue or yellow. The central compartment is occupied by a finely-designed foliated ornament in relief, with traces of colour decoration. The other side is very simple, being merely adorned with fillets. That this unique and remarkable specimen of early English binding has come down to our time is doubtless owing to its being a relic of S. Cuthbert and to its careful preservation as such by the monks of Durham. As I have already remarked it stands quite by itself as the only known specimen of ornamental leather binding anterior to the twelfth century.

Binding was practised with great success in England during the twelfth century. The examples that have escaped destruction are almost without exception of a high order of merit, the materials employed being excellent in quality, the designs varied and skilful, showing considerable taste, whilst the engraving of the stamps, which gradually improved, attained in the beginning of the thirteenth century a degree

of perfection that has never been surpassed. The earliest specimen of the twelfth century, or at least that which is adorned with the oldest stamps, is a manuscript of the Book of Wisdom, with marginal notes from the commentary of Rabanus Maurus, and an interlinear gloss, now in the British Museum (2 and 3). The peculiarity of this and of all English work of this period is the division of the sides into panels by plain bands relieved at intervals with rosettes and small circles which often have a dot in the centre. Although the execution of the binding probably dates from the latter part of the twelfth century, a considerable proportion of the stamps employed in the ornamentation of the sides appear to be of much earlier date.²³

Two volumes bound for Henry, son of Louis VI. of France, before 1146, are now preserved in the Library of the Faculty of Medicine at Montpellier. The manuscripts they protect are a Gospel of Saint Matthew, with glosses, and a copy of the Letters of Ivo, bishop of Chartres. These must have been bound before 1146, in which year Henry went to Clairvaux to see S. Bernard on business, was converted by him, and, having resigned the numerous benefices he held, became a Cistercian monk. When, after his profession, he left Clairvaux for Beauvais, of which diocese he had been elected bishop in 1149, these precious volumes remained there. One would have been inclined, if they stood alone, to consider them as examples of French work of the period, but the remarkable resemblance which they bear, both in general design and in the details of their ornamentation, to a series of fifteen volumes which can be proved to have been written and bound in England, some at Winchester, others at Durham, between 1148 and the commencement of the thirteenth century, leaves no room for doubting that the bindings of these two manuscripts are also English. For the ornamentation of the first (6, 7) thirteen stamps were employed; for that of the second (8, 9), twenty-seven. The Winchester Domesday Book (10, 11), written in 1148, now in the possession of the Society of Antiquaries, is adorned with eleven stamps, several of which were also employed to decorate the binding of the Cartulary of the abbey of S. Swithin at Hyde, Winchester, now in the British Museum (Add. MS. 15,350).

The noble Bible, in four large volumes (12-19), written for Hugh Pudsey, bishop of Durham, 1153-1195, and given

²³ One of the later stamps, the lion of S. Mark within a circle, is repeated on the binding of the Saint Matthew at Montpellier, n^o.8.

by him to the cathedral library, still preserves its original stamped leather covers, although the ornaments are somewhat flattened owing to fresh oak boards having been substituted for the ancient ones. No less than 51 stamps were employed in the decoration of the covers of this Bible, the number used for one side of a volume varying from 15 to 28, and the number of impressions from 400 to 600. Most of these stamps must have been designed and executed by contemporary local engravers, but some are undoubtedly of earlier date. It should be remarked that the interlaced arcading enclosing the Eusebian tables, on the leaves preceding the Gospels in vol. iv, resembles that on the aisle walls of the cathedral; one of the shafts adorned with flowers within lozenge work is exactly like that on the monks' doorway; several of the stamps used in the Bindery also reproduce details of the same carved work. The variety of the designs—each side of each volume is different—the general arrangement, the combination of plain work and ornament, the judicious mixture and repetition of the latter, are evidence of the artistic taste and consummate skill of the Durham monks, whilst the manner in which the work has been carried out shows that it must have been executed by practised hands.²⁴

This Bible, however, is by no means the only specimen of Durham binding of the twelfth century. The cathedral library contains two other volumes of about the same date: the Prophecies of Isaiah, with glosses, and the books of Numbers and Leviticus, also with glosses, given by Master Robert of Haddington. The bindings of these (24–27), if less elaborately adorned, are scarcely less beautiful. All, however, must yield the palm to a Psalter with glosses executed for Bishop Pudsey, probably about 1190. The binding of this volume (28, 29) is adorned with detailed vertical and horizontal rows of stamped ornament, separated by plain bands relieved at intervals by rosettes. Of the seventeen stamps employed five are exquisitely beautiful in design and execution, whilst some of the others must date from the commencement of the twelfth century, if they are not even earlier. Thirty-seven of the stamps employed in the decoration of the covers of these three volumes do not occur on the Bible. It is, however, certain that these were not all the stamps in use in the Durham Bindery. I have discovered five other volumes,

²⁴ In the central portion of the upper side of vol. 2, which side is adorned with about 600 impressions of stamps, the workman went astray and made three of the horizontal bands of ornament too long, thereby shortening the vertical bands; the result is decidedly quaint.

every one of which has, in addition to stamps occurring on the books that have remained at Durham until now, fresh designs, which bring the total number in use in this Bindery up to 114.

The earliest of these, now in the British Museum, is a Psalter (4, 5) formerly belonging to the monastery of S. Paul at Erfurt. In the Mazarine library at Paris is a small volume (20, 21), with the Holy Lamb with the cross and banner in the centre of the first cover, and the Dove surrounded by foliage. In the library of Hereford Cathedral is a volume containing a copy of Saint Denys' treatise on the Celestial Hierarchy, and another entitled *Speculum Ecclesiae*, for which the Chapter paid 13s. 4d. The binding (22, 23) bears a representation of the Last Supper formed by two stamps, one showing Our Lord, the other, repeated, two apostles. In the library of Pembroke College, Cambridge, is a volume containing the prophecies of Ezekiel, with glosses. Several of the stamps on these volumes occur on the covers of Bishop Pudsey's Bible, whilst four of these on his Psalter are found on the binding of the first volume²⁵ of a copy of the Gospels with glosses (30, 31), which formerly belonged to the Augustinian Canons of Saint Jean du Jard, near Melun, in the diocese of Sens, written in the commencement of the thirteenth century.

Two excellent specimens of London binding, of the end of the 12th century, which formerly belonged, the one to the Knights Templars, the other to the church of S. Mary, Southwark, are described under nos. 34 to 37.

There is little room for wonder that so few specimens of ancient English binding have come down to our time, when we read the accounts of the havoc committed at the period of the Reformation. Bale, in his preface to Leland's journey, written in 1549, alluding to the destruction of books that then took place, exclaims indignantly: "Never had we been offended for the loss of our libraries, being so many in number, and in so desolate places for the more part, if the chief monuments and most notable works of our most excellent writers had been preserved. If there had been in every shire of England but one solempne library, to the preservation of those noble works, and preferment of good learning in our posterity, it had been yet somewhat. But to destroy all without consideration, is, and will be, unto England for ever, a most horrible infamy among the grave seniors of other nations. A great number of them which purchased those superstitious mansions, reserved of

²⁵ The second volume has unfortunately been rebound.

those library-books, some to serve the jakes, some to scour their candlesticks, and some to rub their boots; some they sold to the grocers and soap-sellers; some they sent over sea to the bookbinders, not in small numbers, but at times whole ships full, to the wondering of the foreign nations. Yea, the universities of this realm are not all clear of this detestable fact. But cursed is that belly which seeketh to be fed with such ungodly gains, and shameth his natural country. I know a merchant man, which shall at this time be nameless, that bought the contents of two noble libraries for forty shillings price; a shame it is to be spoken. This stuff hath he occupied in the stead of grey paper, by the space of more than ten years, and yet he hath store enough for as many years to come."

I am not aware of the existence of a single specimen of English leather binding executed in the latter half of the thirteenth century, or in the fourteenth, which can be called artistic. It seems difficult to account for this, perhaps it may be owing to the more general use of bindings coated with metal plates or covered with stuffs or embroidery. Velvet, cloth of gold, and embroidered bindings were quite the fashion during the reigns of the Tudors and Stuarts. Chaucer, in his Prologue to the *Canterbury Tales*, describing the Clerke of Oxenforde, says:—

" For hym was lever to have at hys beddes heed
twenty bookes cladde wyth blacke or reed."

Alexander Barclay, again, in his "*Shyp of Folys of the Worlde*" (London, 1509), describes the books belonging to the student as:—

" full goodly bounde in pleasaunt coverture
of damas, sattin, or els of velvet pure."

In a bill of Berthelet's for books supplied to Henry VIII. we find books bound in "*crimosyn satyne*," in "*blacke velvet*," and in "*purple velvet written abowte with golde*." In 1609 Robert Barker bound books for James I. in "*crymson, purple, and greene velvet*," and "*in taffity, with gold lace*." The colour and decorations of the outward covering were so ordered as to give a clue to their inward character. To Dan John Lidgate's translation of Boccaccio's "*Falles of Princes*" (London: R. Tottell, 1554) is appended a leaf headed: "*Greneacres, a Lenvoy vpon John Bochas*," in which the book is thus despatched:—

“ Blacke be thy bondes and thy wede also
 thou sorowefull Booke of matter dysespeyred :
 in token of thine inward mortall woe,
 which is so bad it may not be impeyred,
 thou owest not outward to be feared,
 that inward hast so many a rueful clause,
 such be thine habite of coulour as thy cause.
 No cloth of tissue ne veluet cremesyne,
 but like the monke mourning vnder his hode
 goe weyle and wepe with woeful Proserpine
 and lat thy teres multiplie the floode
 of black Lithey vnder the bareyn woode
 where as Goddesse hath her Hermitage,
 helpe her to wepe and she wil geue the wage.”

The writer of the above lines clearly points out that a gay coloured or richly embroidered binding would be inappropriate for so doleful a book as this, which should rather be bound in black and sorrowful weeds. Skelton, too, who seems to have had a taste for fine bindings, praising a book, says :—

“ It would have made a man hole that had be right sickly,
 to behold how it was garnished and bound,
 encoverde over with golde and tissue fine.”

The art of ornamental leather binding did not revive until the fifteenth century. Possibly the cover of the smaller Domesday book, rebound in 1320, may have been ornamented, but unfortunately a Russia leather binding was substituted for it during the time that this volume was preserved in the Chapter House at Westminster, probably at the end of the seventeenth century. The entry relating to the binding, as given in Devon's Issues of the Exchequer, under date Michaelmas, 14 Edward III., runs thus: “ To William, the bookbinder, of London, for binding and newly repairing the book of Domesday, in which is contained the counties of Essex, Norfolk, and Suffolk, and for his stipend costs, and labour; received the money the 5th day of December, by his own hands, 3*s.* 4*d.*”

Manuscripts bound in the fourteenth and early part of the fifteenth century seldom have any further ornamentation than vertical and horizontal, or diagonal fillets, the intervening spaces being sometimes impressed with small stamps, as on a volume bound c. 1428, in the Benedictine

monastery of Tavistock (41). The finest specimen executed in the first half of the 15th century that I have met with, is in the library of Jesus College, Cambridge. The upper cover has two borders formed by the juxtaposition of stamps, the enclosed space being divided by fillets into three quadrangular compartments, the upper and lower impressed with a panel stamp bearing the motto *En vous ma fye*, and that in the centre occupied by a large P, the initial, perhaps, of the owner's name, but more probably of *Prosodia*. The under cover has a border of fleurs-de-lys within squares, the space enclosed being divided into five compartments impressed with a variety of stamps. Occasionally the stamps are juxtaposed in vertical rows, separated from each other by fillets, and enclosed within a framework of stamps as on 42, 44, and 45, the first of these from a volume bound at Salisbury, c. 1447. Other good examples of purely English work are described under nos. 46, 47, 48, the two last executed at Oxford by the binders who worked for the Augustinian canons of the abbey of our Lady of Oseney.²⁶ Later examples of English monastic binding executed at Old Bokenham in 1519 (66), and at Glaston, c. 1530 (184), may be referred to here, though somewhat out of their chronological order. The Benedictines continued to bind their own books until the suppression of the monasteries.²⁷

At the commencement of the fifteenth century the "good folks, citizens of London, who were wont to bind and sell books," the craft of writers of text-letters, and that of the limners, formed themselves into a gild, the rules of which

²⁶ These binders lived in tenements on and adjoining Bookbinders' Bridge in S. Thomas' parish. This bridge, over a branch of the Isis, seems, says, Anthony Wood, "to have bin built at the foundation of the same abbey (Osney) by the monks therof, whose limitts this bridge with the streame running under doth divide from others. At its first foundation it was only called *pons per quem itur apud Oseneiam* . . . but afterwards, when the retinew belonging to Osney was increased and the tenements about this place allotted for and demised to men professing the binding of books for that abbey and others as also Halls hereabouts, viz., St. Helens, those two dedicated to the memory of St. George, &c., then was it called by this name, as in dimissions of tenements adjoyning is to this day."—*Survey of the Antiquities of the City of Oxford*, composed in 1661-6, edited by ANDREW CLARK, vol. I., p. 433. Oxford, 1889.

²⁷ The directions to the abbots and superiors of monastic houses in the province of Canterbury in 1277, are renewed in the statutes of the provincial chapter held in 1444. "Statuimus, quod quilibet monachus, non aliunde rationabiliter impeditus, tempore et loco praebeat lectioni studium, aut libros scribendo, corrigendo, illuminando, pariter et ligando." C. REYNERS, *Apostolatus Benedictinorum in Anglia*. Duaci, 1626, Appendix, p. 129.

were approved by the Lord Mayor on 12th July 1403.²⁸ Thomas Bowland is the first of these citizen stationers whose name has come down to our time.

The invention of printing gave a great impulse to the trade in books, and from 1460 onwards there was a constantly increasing influx of dealers in books into this country from the Rhenish towns, the Low Countries and Normandy. These stationers, who combined the trade of bookselling with the craft of bookbinding, at first merely paid periodical visits to London, Oxford, Cambridge, York,²⁹ and other towns of importance in the east and south, but soon seeing that business prospects were good, they took up their permanent abode here. At first every encouragement was given to these strangers; they were allowed to sell written and printed books, both bound and unbound, at their liberty and pleasure, and an Act was passed in 1483 to secure them from let or hindrance. During the following half century a very large number of books printed on the Continent, not only in Latin, but also in English, were imported into this country, some bound in boards, some in leather, and some in parchment. As a consequence English bookbinders found it difficult to gain a living. Their repeated complaints at length led to an Act being passed in 1534 repealing that of 1483, and prohibiting the importation after Christmas 1534 of bound books for sale. The Act runs as follows:—

“XXV Henry VIII., 15 Jan.—30 March, 1534. Where as by the provision of a statute made in the fyrste yeaere of the reygne of kynge Rycharde the thyrde, it was provided in the same acte, that all straungers repayrynge into this realme, might lawfully bringe into the sayd realme printed and written bookes to sell at their libertye and pleasure, by force of whiche provision there hathe comen into this realme sithen the makinge of the same, a marvaylous numbere of printed bookes and dayly doth. And the cause of the makinge of the same provision semeth to be, for that there were but fewe bookes and fewe printers within this realme at that time, whyche coulde well exercise and occupye the sayde science and crafte of printinge: Neverthelesse, sithen the makinge of the sayde provision, many of thys realme, beinge the kinges naturall subiectes, have given

²⁸ ARBER, *Transcript*, vol. I, p. xxiii.

²⁹ The stationers and bookbinders of York were formed into a separate company in 1476. The text-writers or *escriveners de text*, *linners or enluminers*, *notours* or writers of musical notation, *turnours* and *flourishers* of the northern metropolis, had been constituted as a company some time earlier; their statutes, approved by the municipal authorities, were entered on record in the city registers in the reign of Richard II.

them so diligently to learne and exercise the sayd craft of printynge, that at this day there be within this realme a great numbre conning and expert in the sayde science or crafte of printinge, as able to exercise the sayde crafte in all poyntes, as any straunger in any other realme or countrey. And furthermore where there be a great numbre of the kinges subiectes within thys realme, whyche live by the crafte and misterie of bindinge of bookes, and that there be a great multitude well experte in the same: yet all this not withstandinge there are divers persones, that bringe from beyonde the sea greate plentye of printed bookes, not onely in the Latin tongue, but also in our maternall Englishe tongue, some bounde in bordes, some in lether, and some in parchemente, and them sell by retayle, wherby many of the kinges subiectes, beinge binders of bookes and havinge none other facultie wherwyth to get theyr living, be destitute of worke, and lyke to be undone; except some reformacion herein be had. Be it therfore enacted by the kinge our soveraygne lorde, the lordes spirituall and temporall, and the commons in thys present parliament assembled, and by auctoritie of the same, that the saide prouiso, made the first yere of the sayde kinge Richarde the thirde, from the feaste of the Nativitie of our Lorde God next comminge, shalbe voyde and of none effecte.

“And further be it enacted by the auctoritie aforesayd, that no person or persons, resiant or inhabytant within this realme, after the sayde feaste of Christmas next coming, shal bie to sell againe any printed bookes brought from anye partes out of the kinges obeysance, redye bounden in bourdes, lether, or parchment, upon peine to lose and forfait for every booke bound out of the sayde kinges obeysance, and brought into this realme, and bought by any person or persons within the same to sell agayne contrary to thys acte, sixe shilling eyght pence.”³⁰

As I have already remarked, many foreign binders had taken up their permanent abode here, and these now took out letters of denization.

There can be no doubt that these men turned out better work than the native London craftsmen, who complained bitterly of want of employment, and for a long time after the passing of the Act quoted above, kept on petitioning the Company of Stationers, which on 4th May 1556 had been incorporated by royal charter, to employ none but native-born citizens. The following entries relating thereto are taken from the

³⁰ This Act was not repealed until the twelfth year of George II.

registers of the Company:—1577, 21 October. At a court holden this day it was ordered: "That the Bookebinders that be Englishemen and fremen of this citie shall have woorke before strangers and foryners, so that they the same freemen that be Englishmen and binders shall doo their workes workmanlie and as well as any other would doo it, and at as reasonable rate and price as other workmen will doo the same kinde of woorke."³¹

1578, 27 January. The poore men of the Company having sent in a peticion "that noe woorke be put to foreners or strangers;" it was answered thus: "This in the negative cannot be reasonable graunted, and is a matter verie prejudiciall to the Companie, and speciallie to the saide poore workemen, because yt will drawe gentlemen, learned men, and other buiers of bookes themselves to buie in quires, and put their bookes to suche foreners and strangers dwellinge out of the liberties." To a further request, "that the Frenchmen and straungers beinge denizens, maie not have excessive number of apprentices;" it was answered: "That such strangers have noe apprentices bounde to them, but have apprentices of other men appointed to serve with them to learne their arte, which cannot sodenlie be remedied for avoidinge a greate inconvenience to the Companie, lest men of other cumpanies of London, speciallie the inferiors, should put like apprentyes unto them, and soe those of other cumpanies to become the best workmen and disperse the arte."³² In April 1597 the Bookbinders of the city of London, as they state in a memorial to the Lord Mayor, were "in number fortie six, all freemen, taxable to their Companies and to the Cittie, and as sufficyent for their skyll as any forreyner whatsoever." It appears from the report to the court on this petition, that the trade of Bookbinding was not confined to the Stationers, as measures were taken "to the end that the trade shalle not be dispersed into more Companies than allready it is."³³ This, no doubt, was the real cause of the inferiority of English Bookbinding in what may be called the second period of its history. As a matter of fact, the art flourished and developed itself regularly in those cities where the Binders were incorporated into a gild with other art-craftsmen, such as painters, illuminators, and wood-cutters; on the other hand, it languished where the Binders were dispersed into several mere trade-companies such as leather-sellers, or where the exercise of the craft was

³¹ ARBER, *Transcript*, II, 880.

³² ARBER, *Transcript*, II, 882.

³³ ARBER, *Transcript*, III, 40.

open to all. Towards the end of the fifteenth century the Stationers in several provincial towns seem to have taken steps to establish printing presses and to form themselves into companies, but even where they succeeded in so doing it was not for long. The determination of Henry VIII. and Elizabeth to try and root out Catholicism in England made it necessary for them to suppress the importation and sale of foreign printed Catholic books, and to confine the right of printing and of selling books to members of the London Company of Stationers, who thus got a monopoly, and in their own interest exercised a rigid supervision.

To WILLIAM CAXTON belongs the honour of having introduced the art of printing into this country. *The Dictes and Sayings of the Philosophers*, "emprynted by me William Caxton, at Westmestre," appeared in 1477. Unfortunately, almost all the copies of the books issued from his press, 1477-91, which have come down to our time, have lost their original covers. Two, however, have escaped destruction, and these have enabled me to recognise in the cover of the small Black Book of the Exchequer (68) in the Public Record Office, a third specimen of Caxton's binding. It is interesting to note that two of the stamps which he employed to decorate the covers were probably engraved in Bruges, as they closely resemble those used by contemporary binders of that city. (Compare the border of 68 with 362).

PIERS BAUDUYN, stationer, is known to us by the following entry in the Wardrobe account of Edward IV. of the year 1480:—"To PIERS BAUDUYN, stacioner, for bynding, gilding and dressing of a book called *Titus Livius*, xxs.; for binding, gilding and dressing of a booke of the *Holy Trinite*, xvjs.; for binding, gilding and dressing of a booke called *Frossard*, xvjs.; for binding, gilding and dressing of a booke called *Le Gouvernement of Kings and Princes*, xvjs.; for binding and dressing of thre smalle bookes of Franche price in grete, vjs. viijd.; for the dressing of ij bookes wherof oon is called *La Forteresse de Foy*, and the other called *the Book of Josephus*, iij. s. iiij. d., and for binding, gilding and dressing of a booke called the *Bible Historial*, xxs."³⁴

WYNKYN DE WORDE, a native of the duchy of Lorraine, had been in Caxton's employment, and at his death commenced business on his own account, first in Caxton's house at Westminster, whence, at the end of 1499,

³⁴ *Wardrobe accounts of Edward IV.*, edited by N. H. NICOLAS, p. 125. London, 1830.

he removed to Fleet Street, to the sign of the Golden Sun, against the Conduit in the parish of Saint Bride. He was not only a stationer, printer, and bookbinder, but also a member of the Leathersellers' Company. The exact date of his death is not known. His will, dated 5th June 1534, was proved 19th January 1535. The colophon of his last work, *Æsopi Phrygis et Vita*, being dated 1535, it is probable that he died at the beginning of the month. By his will he left to NOWEL, the bookbinder in Shoe Lane, xxs. in books; and to "ALARD, bookbinder, my servant, vj*l.* xiijs. iiij*d.*" One of the executors of his will was a binder, James van Gavere of Ghent, who had been in his service for some years.

JOHN LETTOU, probably a Frenchman, who commenced printing in 1480, went, in or about 1482, into partnership with WILLIAM DE MACHLINIA, who, from c. 1483, printed on his own account in Holborn and next Fleet Bridge.³⁵ They doubtless bound their own books at their office, near All Saints' Church.

RICHARD PYNSON, a native of Normandy,³⁶ was perhaps for some time in the employment of Caxton, as he calls him in the preface to his edition of Chaucer's *Canterbury Tales*, "my worshipful master." He very probably was successor to Machlinia in business. In 1493 he was at work on his own account, "dwelling without the Temple-bar of London"; in 1503 he had removed to the sign of Saint George, beside Saint Dunstan's Church, in Fleet Street. Henry VIII. appointed him his printer in 1510, and granted him an annuity of 40*s.* from Michaelmas 1512. A patent of naturalization was granted to him 30th July 1513. He died about the end of 1529; his will, dated the 18th of November, was proved on 18th February 1530. JOHN SNOWE and RICHARD WITHERS are mentioned therein as his apprentices. Specimens of Pynson's binding are preserved in the British Museum, in the library of Stonyhurst College, and in the town library at Bremen. The stamps employed by him are beautifully designed: one of them, with his mark (69) adorns a volume recently acquired by the British Museum, the only example as yet discovered; another, a panel with the Tudor rose in the centre (70)

³⁵ Probably two different shops, though of this we cannot be certain.

³⁶ GUILLAM FAQUES, a Norman, printed from 1504 to 1508. His mark was composed of a large G enclosing an F, and traversed horizontally by an arrow. In the colophon of the *Peregrinatio humani generis*, dated 5th December 1508, he styles himself "prynter unto the Kyngis noble grace." He was probably a binder also, but this is not certain.

occurs on all the bindings executed by him, generally in conjunction with a replica differing only in a few details. This panel was imitated by other binders, one of whom,



FREDERICK EGMONT, 1493-1499, introduced his trade-mark and initials in the border. He also employed a panel stamp, representing two woodhouses, supporting an escutcheon bearing his trade-mark, suspended by a belt from the branches of a tree laden with fruit; his name in full is at the foot; the design of this was undoubtedly copied from the device of Philip Pigouchet.

JULIAN NOTARY, a Frenchman, was already established as printer and stationer in King Street, Westminster, in 1498. He removed some time before 16th February 1503 to "without Tempell Barre in Saynt Clemente parysshe, at the sygne of the thre kynges." In 1515 his office was in Saint Paul's Churchyard, by the west door. The date of his death is unknown. He was probably the son of a notary, or may even himself, like Peter de Keysero of Ghent, have exercised that profession. His trade-mark, the details of which vary in form (111, 113), has very much the appearance of a notary's mark.

THEODORE ROOD, of Coeln, stationer, printer, and bookbinder, settled at Oxford in 1478,³⁷ and went into partnership with a stationer of that city, THOMAS HUNTE. Bindings executed by them will be found described (53, 54, 55). The stamps with which these are adorned appear for the most part to have been brought from Coeln, or perhaps from Brabant, but the general plan of the ornamentation is decidedly English, the various rows of stamps being separated from each other by plain vertical and horizontal bands.

Besides these there were a good many binders, both English and foreign, exercising their craft in England in the reign of Henry VII., specimens of whose works are still preserved. Rubbings of many of these are in the National Art Library collection, and will be found described in the accompanying catalogue. The covers were frequently adorned with a pair of panel-stamps, the one having an

³⁷ The Oxford stationers mostly lived in Cat Street. A manuscript of S. Jerome's epistles, in the British Museum (Royal 6 D. II.) formerly bore, according to D. Casley, this note, written on the cover: *Iste liber ligatus erat Ozonii in Catstrete ad instantiam reverendi domini Thome Wybarun in sacra Theologia bacalarii monachi Roffensis anno Domini 1467*. Binding and inscription have both been destroyed. See CASLEY, *Catalogue of the Manuscripts of the King's Library*, pp. xv and 112. London, 1734.

escutcheon bearing quarterly, 1 and 4, France, 2 and 3, England, supported by a dragon and a hound, and ensigned with the royal crown; and the other, the Tudor rose between two scrolls supported by angels, and bearing the distich :

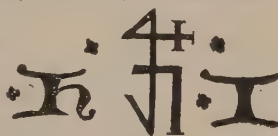
Haec rosa virtutis de caelo missa sereno
aeternum florens regia sceptrum feret.

These panel-stamps must all date from between the accession of Henry VII. in 1485, and 1528, in which year Henry VIII., discarding the hound, placed the dragon on the sinister side, and took the lion for the dexter supporter of his arms. The space around was variously adorned with flowers, tufts of herbage, the sun, moon, and stars, small escutcheons charged with the cross of Saint George, and, if the binder was a citizen, with the arms of the City of London, the last being, as a rule, placed in the upper sinister corner of the panel. The binder's initials are generally beneath the royal arms, and his trade-mark beneath the rose. The earliest example of a pair of panel stamps bearing these designs is on a volume in the cathedral library at Worcester (100) unfortunately in very sorry condition; the binder's initials and mark are here reproduced.



The presence of the city arms on a similar pair of panel-stamps (107, 108) used by H. A., proves him to have been a citizen.

The panels used by another citizen, HENRY JACOBI, c. 1500-1512, bookseller and binder (102-104), whose mark is reproduced, closely resembled those used by H. A.; he seems also to have acquired the stamps used in Caxton's workshop, which he employed in conjunction with these and another panel representing Our Lady of Pity, within a border bearing the antiphon: *Salve, Mater misericordie*, interrupted at the angles by quatrefoils, and terminated by his initials united with a knot. Jacobi carried on business with JOYCE (*Jodocus*) PELGRIM at the sign of the Trinity on the east side of Saint Paul's Churchyard.³⁸ Another citizen



GR

³⁸ Whilst in partnership they published books printed at Paris at the expense of William Bretton, a wealthy merchant of the staple of Calais, and at Antwerp at their own expense. After Pelgrim left the firm, Jacobi employed Paris presses.

seems also not to have made use of the second design; the first he enclosed within a frame bearing a verse from the Psalms; in conjunction with this he employed two panel-stamps, each divided into four compartments, containing full-length figures of saints beneath canopies (117-120). JULIAN NOTARY used the two designs (110-113), but not until after he had removed from Westminster, as the London arms occur on both panels. R. L. whose trade



mark is here given, was not a citizen; he placed a rose and a fleur-de-lys in the upper corners of one panel (116); a fleur-de-lys and an escutcheon with the cross of Saint George in those of the other (117).



Another binder placed the royal arms, ensigned with the crown, between two portcullises, the supporters beneath, and the rose and scrolls above (130). In conjunction with this he employed a panel-stamp (129) with the figure of a saint holding a sword

and a shield, within a circular medallion surrounded by the Evangelistic animals, with large inscribed scrolls.³⁹ The stamps used by him appear to have been cut in France. G.G., a citizen, whose trade-mark is here given, substituted, for the dragon and



hound, two angels as supporters (114, 115). Another binder used



a panel stamp with the second design (124) in conjunction with a representation of the

Annunciation (123) similar to panels employed by several Netherlandish binders. Another, R. O., whose mark is repro-



duced, discarded the supporters, and placed the royal arms and the rose, in two circular medallions surrounded by foliage on one panel (131); together with this, he used a panel (132) repre-

senting Our Lady of Pity, the style of which resembles panel-stamps of Netherlandish bookbinders who visited or settled in England about this time (Cf. 149 and 414). It is difficult to decide as to the exact date of these stamps, but I am inclined to believe that they were all executed before the marriage of Prince Arthur, November 1501, or at least before the accession of Henry VIII., after which Queen Katherine's badge, a pomegranate, was added immediately beneath the rose, as on the panels used by Henry Jacobi (106), E. G. (121, 122), and by JOHN REYNES, of London (125).

³⁹ Compare this panel with n^o. 529.

Other binders of this period used two vertical panels, one bearing an escutcheon with the arms of Henry impaling those of Katherine, supported by two angels, and ensigned with the royal crown; the other, those of Henry supported by the dragon and hound, with two portcullises at the foot, and the Tudor rose between two angels, with scrolls above the crown. Other binders, again, used a panel with the royal arms surrounded by the garter in the middle, and the rose, pomegranate, turreted gateway with the portcullis, and the fleur-de-lys in the lateral compartments, enclosed within a border, either left plain, or bearing the legend: *Deus det nobis suam pacem et post mortem vitam eternam. Amen.* A band, which often occurs on books bound between 1510 and 1530, bears an acorn, a fleur-de-lys, a portcullis, and a rose (133).

Another ornament used by several binders in the earlier years of the reign of Henry VIII. was a band divided into rectangular compartments containing royal badges: the Tudor rose, pomegranate, fleur-de-lys, and turreted gateway with the portcullis, each ensigned with the royal crown.

JOHN SIBERCH, *alias* JOHN LAIR, of Siegburg, a printer and bookseller, who lived at Cambridge at the sign of the *Arma Regia*, in 1521 and 1522, used two bands. One of these (153) is divided into compartments, the lowest containing three fleurs-de-lys, with his initials at the foot; the others, the Tudor rose, the turreted gateway with the portcullis let down, and the pomegranate all ensigned with the royal crown. The other has his mark at the foot, and above it a fleur-de-lys, a portcullis, a turreted gateway, the arms of England ensigned with the crown, a pomegranate and a Tudor rose, the interspaces being filled with foliage. Three other binders: NICHOLAS SPIERINCK *alias* SPERYNG, GARRET GODFREY, and SEGAR NICHOLSON, all probably foreigners and established in business at Cambridge for some years, were appointed stationers to the University on 20th July 1534.

GARRET GODFREY, probably identical with GARRET VAN GRATEN,⁴⁰ was churchwarden of Saint Mary's in 1517. The cover of a volume in the National Art Library (p. 1, n^o. 3),

⁴⁰ Graten, a village in what is now the Dutch province of Limburg, was probably his birthplace, and Godfrey his father's name.

bound by him after 1524, is formed of two pads of printers' waste sheets, several of which bear his name, Graten; the exterior is adorned with a roll-produced stamp in five compartments; that at the foot bears the cipher here reproduced; the others, the Tudor rose, pomegranate, fleur-de-lys, and turreted gateway, each ensigned with the royal crown. He also used a roll-stamp showing a lion, a wivern, and a gryphon, with his mark at the foot. He died in 1539,⁴¹ in which year William Speyrincke was churchwarden.



NICHOLAS SPIERINCK belonged to a family of Netherlandish stationers, illuminators, and bookbinders, some of whom were established at Lille and Bruges, others at Audenarde, Antwerp, and Lyons; he came to this country early in the sixteenth century, and settled at Cambridge, in the parish of Saint Mary, of which he was churchwarden in 1516. He impressed the covers of the smaller sized volumes which he bound, with two panel-stamps representing the Annunciation and Saint Nicholas (148, 149). The larger he adorned with a roll-stamp showing a gryphon, a lion, and a wivern facing to left, with his mark and initials at the foot. Spierinck died in 1545-6, and was buried at Saint Mary's.



Siberch, Garret Godfrey, and Nicholas Spierinck, were all well acquainted with Erasmus, who, writing on Christmas Day, 1525, to Dr. Robert Aldrich, of King's College, sends greetings to them.⁴² "Garret, our bookbinder," is also mentioned by Ascham⁴³ as being well acquainted with Erasmus's habits.

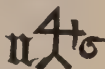
SEGAR NICHOLSON was a member of Gonville Hall. In 1528 he was tried for having in his house certaine bookes of Luther, and other prohibited, and not presenting them to the Ordinarie. Foxe says: "the handling of this man was " to too cruell, if the report be true, that he should be

⁴¹ "Item, for the buryall of Garrett Godfreye, vj s. viij d. Item, for the dyrge of Garrett Godfraye, ij s." *Parish Book*, 31 Henr. VIII., quoted by BOWES, p. 290.

⁴² *Opera* (Lugduni Batavorum, 1703), tom. III, pars 1, col. 901, Epist. 782.

⁴³ *Toxophilus* ed. ARBER, p. 36. See also ERASMI *Opera*, vol. III, col. 121 and 180, Epist. 141 and 148.

“hanged up by those parts, which nature well suffereth not to be named.”⁴¹ He had a son, BENJAMIN NICHOLAS, *alias* SEGER, who was admitted as apprentice, in 1565, into the Stationers’ Company of London.⁴⁵ A roll-stamp, very similar to those used by Godfrey and Spierinck, bearing the trade-mark here reproduced, was probably used by Segar Nicholson, but of this there is no positive evidence. Other stamps used by these four Cambridge binders seem to have been copied from one another. An unknown stationer, whose mark is here given, made use of three stamps similar in design to one of those employed by Siberch, but varying in size and in the details (175). Another used a roll or perhaps several small stamps juxtaposed (176), representing a rose, a pomegranate, a lion, a portcullis, etc., the letters K L and L K, with a lover’s knot, etc. Besides these there are a number of other bindings impressed with stamps representing the badges of Henry and Katherine, but without any trade-mark or initials to give a clue to their authorship. One of these binders (79–82) was probably a German; another (185) of French origin. ANDREW LISLEY, a stationer whose bindings have not as yet been identified, was employed in 1520–21, during 199 days, in binding and repairing the books belonging to Eton college library; he was paid four pence a day in wages, and one shilling a day in commons; the bursar of the college bought for his use all the materials he required.



Having enumerated all the binders who decorated their book-covers with royal badges during the reign of Henry VII. and that of Henry VIII. down to 1528, I must now make mention of other bindings of that period bearing initials or trade-marks.

R. MACÉ was a Norman bookseller and binder, who, I think, visited this country, but did not settle here; his two finest stamps date from the end of the fifteenth century, but I have not met with any binding impressed with them, executed before 1510. P. P. was another Norman, probably Rouen, binder, who bound liturgical books of the use of York.

⁴¹ *Acts and Monuments*. London, 1596, p. 949.

⁴⁵ ARBER, *Transcript*, I, 285.

G. W. whose trade-mark occurs on the covers of many books bound in England, exercised his craft between 1489 and 1510 (63). Either he or his son was probably associated later on with another stationer I. G.; an elegantly designed stamp bearing both ciphers adorns many bindings executed between 1512 and 1535 (98, 99). These may perhaps be the trade-marks of



GERARD FREEZ or WANSFORT, brother of Frederick, bookseller and binder of York, 1507–1510, and of JOHN GASCHET, stationer and bookseller of Hereford and York, who was still carrying on business in 1535.

URSIN MILNER, printer and stationer of York, 1511–1516, was also a bookbinder.

L. W. was another bookseller and binder who exercised his craft in the reign of Henry VII.



Another binder, whose panel-stamps have a thoroughly English appearance, probably lived at the sign of the Maid's head in some provincial city, perhaps Norwich or Lincoln. S. G. used a panel-stamp (158) divided into four compartments containing full length figures of saints enclosed within a frame adorned with birds and monsters alternating with sprays of foliage.



JOHN RICHARDSON, a Netherlandish binder, seems also to have sojourned in England; one at least of his panel-stamps (168) was doubtless designed to adorn the covers of books produced for the English market.



A London binder who used a roll-stamp adorned with a falcon, a bee, a two-headed eagle displayed, and a hound, with the trade-mark here reproduced, must have been connected in some way with G. W. and I. G., and with John Reynes (compare 180 with 77, 94, 98, and 181)



JOHN BOEIDENS or BOUDINS, stationer from Antwerp, settled in London, where he died in 1503.

JOHN BEDEL, stationer and bookbinder of the city of London, was the executor of Wynkyn de Worde's will in 1534. HENRY PEPWELL, another citizen, to whom Wynkyn de Worde bequeathed £4 worth of printed books, was a printer as well as a bookseller, binder, and stationer. He carried on his business at the sign of the Trinity in S. Paul's Churchyard from 1519 to 1539; his will is dated the 11th of September in the latter year. He was a zealous Catholic, and had some business relations with Michael Hillenius of Antwerp. JOHN REYNES, printer, binder, and stationer, dwelt at the sign of Saint George in S. Paul's Churchyard from 1527 to 1544.⁴⁶ A portrait of this stationer, and a window to his memory adorned the Hall of the Company prior to the Great Fire. As a binder, he employed a number of stamps differing considerably in style but all bearing his cipher. In addition to those already noticed, I would draw attention to the large panel-stamp (126) representing the instruments of the Passion treated heraldically after the manner of a cut employed by Thielman Kerver. A later panel-stamp (196) is of thoroughly Renaissance character. JOHN CAWODE, his apprentice and assistant, succeeded to his business; he died 1st April, 1572.



I have now to mention a certain number of foreign stationers to whom letters of denization were granted after the passing of the Act of Parliament quoted above (p. xxix). Several of these had certainly sojourned in England, but probably, owing to the importation of bound books being prohibited, they permanently established their domicile here. HENRY HARMANSON, stationer, from Deventer in the diocese of Utrecht, was granted letters of denization 19th February 1535. JAMES VAN GAVERE, stationer, from Ghent, in the dominion of the Emperor, obtained similar letters 2nd March 1535; he had, however, been in this country for some years previous to that date, in the employment of Wynkyn de Worde, who named him one of the executors of his will; he continued to use the same panel-stamp (372) with which he had adorned his book-covers in Flanders. JOHN HOLIBUSCHE, *alias* HOLYBUSCHE of London, "stationer, otherwise bokebynder, born in Ruremund, in the dominion of the Emperor," took out letters of denization

⁴⁶ ARBER says from 1527 to 1570. *List of London Publishers*, p. 24. 1390.

24th February 1535. Those of JOHN GACHET, *alias* FRENCHMAN, of the city of York, bokebynder, from (Rouen in) France, are dated 10th May 1535, he had been in business at York since 1516, and previously to that, at Hereford. HENRY BRIKMAN (Birkman), stationer, from Culemburg, obtained letters of denization the 19th February 1535; SIMON MARTINSSONE, of London, stationer, from Haerlem, 26th February 1535, and GERARD PILGROME of Oxford, stationer, native of Antwerp, 6th March 1535.

THOMAS BERTHELET, *alias* BARTLET, probably a Frenchman by birth, was a printer, bookseller, and binder, who carried on his business at the sign of *Lucretia Romana* in Fleet Street. He succeeded Richard Pynson in 1530 as printer and binder to King Henry VIII., and was the first stationer who received this honour by patent. Henry VIII. granted him on 15th February 1530 an annuity of 4*l.* for life. The arms granted to him by Clarenceulx, king of arms, 1st September 1549, were: *azure*, on a chevron flory counterflory between three doves *argent*, as many trefoils, *vert*. He died shortly before the 26th of January 1556.

The following items relating to bookbinding are taken from an account of books, etc., supplied to Henry VIII. by Berthelet in the years 1541, 1542, and 1543. It is written on twelve leaves of paper, small quarto, and to it is attached a warrant on parchment under the royal sign manual of Henry VIII., directing payment thereof to be made by the treasurer of the Court of Augmentations. Berthelet's autograph receipt, dated 29th September 1543, is appended. This interesting document is now in the British Museum (Add. MSS. 28,196):—

1542. "Item delyvered (6 January 1542) to the kinges highnes, for a litle Psalter, takyng out of one booke and setting in another in the same place, and for gorgious byndyng of the same booke, *xijd.*, and to the goldesmythe for taking of the claspes and corners, and for setting on the same ageyne, *xvjd.*; Summa *ijs. iiijd.*

"Item, delyvered unto the kinges highnes, the xv day of January a New Testament in Latyne, and a Psalter Englysshe and Latyne, bounde backe to backe in white leather gorgiously gilted on the leather; the bookes came to *ijs.*, the byndyng and arabaske drawyng in golde on the transfile, *iiijjs.*; Summa *vjs.*

"Item, delyvered to the kinges highnes, the xxij day of January, a booke of the Psalter in Englysshe and Latyne,

the price viij*d.*, and a booke entiteled *Enarraciones Evangeliorum Dominicalium*, the price xij*d.*, and for the gorgeous byndyng of them backe to backe, iij*s.* iiij*d.*; Summa vs.

"Item, delyvered to Maister Hynwisshe to the kinges use, a paper booke of vj queres royall, gorgeously bounde in leather, viij*s.* vj*d.*

"Item, delyvered to the kinges highnes, the laste day of February, xij bookes intituled *Summaria in Evangelia et Epistolas ut leguntur*, ij bounde in paper bordes at viij*d.* the pece, and x in forrelles, at vj*d.* the pece vj*s.* iiij*d.*

"Item, delyvered to the kinges highnes, the iiij day of Marche, one *Summaria in Evangelia et Epistolas*, gorgeously bounde and gilte on the leather, price iij*s.*

"Item, delyvered to the kinges highnes, the xij day of Marche, one *Authoritas allegabiles Sacre Scripture*, with one *Summaria in Evangelia et Epistolas*, gorgeously bounde in white, and gilte on the lether, iiij*s.*

"Item, delyvered to Maister James, Maister Denes' servaunte, for the kinges highnes use, the xjth day of Maye, a greate booke of paper imperiall bounde after the fascion of Venice, price xvs.

"Item, delyvered to the seid Maister James, for the kinges highnes use another greate booke of paper imperiall bounde after the Italian fascion, the price xiiij*s.*

"Item, delyvered, the xiiij day of June, to Maister Daniell, servaunte to Maister Deny, to the kinges highnes use, ij bookes of paper royall bounde after the Venecian fascion, the price xvij*s.*

"Item, delyvered to Maister Jones, servaunte to Maister Deny, the xxx daye of December, v *Tullius de Officiis* bounde in paper bourdes, at xvj*d.* the pece, and one gorgeously gilted for the kinges highnes, price iij*s.* iiij*d.*; Summa xs.

1543. "Item for byndyng of a paper booke for the kinges highnes, and the gorgeous giltyng therof; delyvered the xiiij day of January to Maister Turner, iij*s.* iiij*d.*

"Item, delyvered to Maister Hynnige for the kinges highnes use, the vij day of February, a greate paper booke of royall paper bounde after the Venecian fascion, price viij*s.*"

I have not been able to identify any of the volumes mentioned in the above account, but have discovered in the British Museum a copy of "*The Image of Governance*," printed by Berthelet in 1540, in its original binding (198), as supplied to the king, and also a manuscript (206) bound for Edward VI. These and other volumes bound by Thomas Berthelet's successor for Queen Mary (216 and 217) are good specimens of English imitations of contemporary French work. The binding of another manuscript executed (205)

for Edward when still Prince of Wales is not only of inferior workmanship, but the design is a little overloaded, a fault even more observable on the covers of a third volume in the same collection (208). Edward VI. also had books which were bound in a more decorated style, as, for instance, one (207), the interlacing border of which has considerable merit, but the ornamentation of the inner panel is heavy. Better far is the design of the cover of Bembo's History of Venice, dated 1552; the book, however, has a singular appearance, the back being concave, and entirely covered with gilding.

Stamps of considerable artistic merit occur on bindings produced for Archbishop Parker (d. 1575). On these we first meet with centre and corner-pieces of interlacing strap-work and foliated ornament on a lined ground (a fashion probably introduced from Germany), as on a volume in the library of Corpus Christi College, Cambridge. Some very good bindings were executed between 1548 and 1587 for Thomas Wotton, who has been called the English Grolier. These are generally in calf, with tooled interlacings painted black and outlined in gold; some of them have the words THOMAE WOTTONI in the centre of the obverse cover, and ET AMICORVM in that of the reverse; others, his coat of arms, which, on bindings of the earlier period of his life, consists of four quarters, on those of the later, of nine.

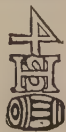
Robert Dudley, earl of Leicester (d. 1588), Queen Elizabeth's favourite, had many finely bound books. These are often very simple, having no other ornament than his device, a bear and ragged staff, stamped in the centre of each side with his initials. On others, the field powdered with tiny quatrefoils, is enclosed by a double fillet with foliated corner ornaments. Others, still richer, are divided by interlacing bands into compartments filled with quatrefoils, trefoils, leaves, circles, or dots.

After 1560 the system of geometrical compartments was abandoned and the sides were adorned with stamped centre and corner-pieces enclosed within a plain or stamped border, the field being either left plain, or tooled with small ornaments. A volume bound in white calf or kid at Eton, in 1563 (230), has well-designed corner-pieces and a good border, both produced with stamps probably imported from abroad; the centre-piece is coarse, and the execution of the work careless. Two volumes bound for Elizabeth in 1570 and 1571 (232, 233), in brown calf, are inlaid with white kid; the stamps used for adorning these are well designed and engraved; the border-pieces, consisting of trophies of arms and musical instruments, bear the initials I D P, which

have been interpreted as standing for Iohn Daye Printer, which conjecture appears to me quite unwarranted. However, be this as it may, it is certain that the binder was a man devoid of taste, or he would never have used the large centre-piece of the folio on the octavo volume, nor inserted the corner-pieces on the folio, which contrast strangely with the border. The carrying out of the work on both covers shows a want of skill.

The stamped or commercial bindings produced in the latter part of the sixteenth century were far inferior to those of the earlier. I shall confine myself to drawing attention to a volume (204) which has a lozenge-shaped centre-piece with the Tudor rose ensigned with the royal crown within a garland of foliage, the border being formed by three fillets with a fleur-de-lys at the outer angles. Panel-stamps continued in use until nearly the end of the century: they were usually adorned with profile-busts in medallions within framework of Renaissance design (201 and 202). One of these (218) bears the initials M D.

It may, perhaps, be as well to mention here the names of a few London binders of this period. RAINE (Reginald) WOLF, 1548-1573, was stationer to Edward VI., and probably bound some of his books. RICHARD TOTTYLL, or TOTTLE, printer and bookbinder, was already a member of the Stationers' Company in 1554. In 1555-6 he got a patent for printing Books of Law, which for a time was very beneficial. The amount of his contribution to the sum levied on the Stationers' Company for the House of Bridewell, in January 1556, was 2*s.*, which proves him to have already attained to a prosperous position.⁴⁷ In April 1556 he gave 10*s.* "for one new glasse wyndowe" in the Hall. On 17th December 1557 he was fined 12*d.* "for byndynge of bokes in shepes lether," contrary to the ordinances of the Company. In 1559 he gave 2*s.* towards the expense of setting forth of twelve men to the Queen's muster. In 1560 he was made collector of the Company; in 1561, warden; in 1584, master, which position he again held in 1588. A good many specimens of commercial bindings executed by him have been preserved; these have a centre piece enclosed within a plain fillet with corner ornaments. HUGH SINGLETON, 1557-1593, used for the borders of his book-covers a roll-stamp (242) with his trade-mark.



⁴⁷ The largest amount levied on any one member was 5*s.*, which was paid by only one; 3*s.* 4*d.* by five; 2*s.* by ten; 1*s.* 8*d.* by eleven; 1*s.* by twenty-four; 8*d.* by seventeen. The other twenty-three members contributed 6*d.*, 4*d.*, or 2*d.* each.

Some excellent bookbindings were executed in Scotland at the end of the sixteenth century. The late Mr. Gibson Craig's collection contained a small folio volume, *La Cronique de Savoye*, bound for Queen Mary in brown calf richly tooled with silver, with the Scottish arms and the letter M. Another specimen of Scotch binding in the same collection, adorned with both blind and gold tooling, bears the name and arms of Bothwell, Mary's third husband.

James VI. was a lover of handsome bindings. JOHN GIBSON, burgess of Edinburgh, held under him the office of royal binder, with a yearly salary of 20*l.* Scots. This appointment was conferred on him by gift under the Privy Seal, dated at Dalkeith 29th July 1581, of the following tenor: "Ane letter maid to Johne Gibsoun, bukebinder, makand him Our Soverane Lordis Buikbinder and gevand to him the office thair of for all the dayis of his lyfetye, etc. For using and exercing quhair of His Hienis gevis, grantis and assignis to the said Johne yeirlye the sowme of tuentie pundis usuall money of this realme, to be payit to him yeirlye." In a bill for books bound for the king by Gibson in 1580, we find these described as "gylt," "in vellem," or "in parchement." In May 1580 he was paid 41*l.* 6*s.* for bindings; in October 1580, 17*l.* 4*s.* 4*d.*; in January 1582, 5*l.* 16*s.* 8*d.*; and in March 1582, "for binding of the New Testament," 14*s.*⁴⁸ John Gibson died 26th December 1600. His will is printed in the Bannatyne Miscellany.⁴⁹ In 1602 ANDREW HART was paid 31*l.* 9*s.* for bindings executed for the king.⁵⁰

JOHN NORTON, stationer, and sometime alderman of London, 1603–1612, was printer and binder to James I. On 13th November 1609 he was paid 173*l.* 16*s.* 4*d.* for the chardge of sondry books printed, bound, and covered with velvet and other coverings.⁵¹ He was succeeded by his kinsman, ROGER NORTON, who died 1st April 1662.

ROBERT BARKER, admitted to the freedom of the Company in 1592, was also printer and binder to James I. He died, a prisoner for debt in the King's Bench, 12th January 1645. The following items are from an original bill of work done for the king up to 20th December 1609⁵²:—

	£	s.	d.
Imprimis, for binding six of the kings			
bookes, plaine	-	-	0 6 0

⁴⁸ Maitland Miscellany, vol. i, pp. 17–22. Edinburgh, 1834.

⁴⁹ Bannatyne Miscellany, vol. ii, p. 209. Edinburgh, 1836.

⁵⁰ Maitland Miscellany, vol. i, p. 23.

⁵¹ State Papers. Domestic Series, James I., Warrant Book ii, p. 117.

⁵² State Papers. Domestic Series, James I., vol. li, n^o. 11.

	£	s.	d.
Item, for bindinge one in Turkie leather with smale tooles - - -	1	0	0
Item, for bindinge 6 bookes in vellem, fillets gilt - - -	0	12	0
Item, for binding 4 of the lesser sort in Turkey leather with strings gilt -	1	0	0
Item, for 12 in vellem and leather, with a fillet - - -	1	16	0

ROBERT BARKER was succeeded by his son, CHRISTOPHER, who had been made free of the Company in 1615.

Books bound for James generally have the sides powdered with emblems. Some of these were probably executed by the royal binders JOHN and ABRAHAM BATEMAN. Among the best examples are the Pontifical of 1595 and Ceremonial of 1600, both tooled with alternate vertical rows of thistles and fleurs-de-lys, between which are interspersed daisies. In the centre is the regal escutcheon, in which the arms of Scotland and Ireland are incorporated, surrounded with the garter, and ensigned with the royal crown. The whole is enclosed within a narrow border of elegant design. These volumes are, however, exceptionally good; as a rule, the tooling is irregular, and the harmony of the design spoilt by the insertion of solid corner-pieces. Sometimes the centre-piece is surrounded by royal emblems, as on a binding of 1605 (250). Books bound for Henry, Prince of Wales (d. 1612) have either the royal arms in the centre and his badge and motto in the corners, or else these with the initials H. P. in the centre, and ornamental pieces in the corners.

At this time the binder's craft was represented at Eton by a good workman, to whom Dudley Carleton refers in the following passage of a letter which, by the way, throws light on the cause of the incomplete condition of many English Bibles of this time. Writing from Eton on 15th December 1608, to a friend in London, he says: "I doe understand that the goode workemen in Fetter Lane are some of the godly brethren, and that theyr exterordinary skill they learnt at Geneva, by which they presume in Bibles that are putt to them to leave owt the Apocripha. We have here a *goode workeman*, but he hath commonly his hands full of worke, and his head full of drinck, yet I had as leve venture my worke with this goode fellow that is sometimes sober, as with them that are allwayes mad."

The leading binders at Oxford at this time were DOMINICK and MILLS, who were employed by Sir Thomas Bodley (d. 1612) to bind his books.

Nicholas Ferrar, in 1624, established a semi-religious colony of relatives at Little Gidding, in Huntingdonshire, and employed a bookbinder to teach them the craft of binding, gilding, and lettering. Most of the bindings executed there were in velvet stamped with gold, but some were in morocco, adorned with gold tooling; several of these were executed by MARY COLLET. Most of their decorated work is overcrowded with details.

About 1626 a new style of binding came into vogue, which, though probably suggested by French bindings, quickly acquired very distinct characteristics. The material generally used was morocco, either blue or crimson, adorned on the sides with a vertical panel, formed by fillets, with foliated ornaments at the corners, and sometimes in the centre, enclosed within a border of lace edging.

Some very elegant morocco bindings were executed between 1640 and 1670 for John Evelyn; these have his arms or cipher, composed of J. E. in italics, backwards and forwards interlaced. John Cosin, bishop of Durham (d. 1671), was another who liked to have his books well bound. HUGH HUTCHINSON was the stationer he employed, and minute instructions to him are contained in the bishop's letters to his secretary.

SAMUEL MEARNE, who lived in Little Britain, was bookbinder to Charles II. and James II.,⁵³ from 1660 to 1683, when he was succeeded by his son CHARLES MEARNE.

ZUCKERMAN, who worked for Samuel Mearne, had learnt his trade at Eton. Amongst the binders who were trained by him were NOTT, who was binder to Lord Clarendon, TATNAM, RICHARDS, and BALLEY.

About this time some good imitations of French *pointillé* work were produced not only in London, but also at Cambridge and Oxford, the only two English towns in which the craft can be said to have flourished in the seventeenth century. The ground plan of the bindings thus decorated is usually formed by plain interlacing bands outlined in gold, the irregularly shaped intervening spaces being filled with gold dots and curves of pointillé work. Oftener the compartments are formed by small scrolls juxtaposed, a fashion which died out before the end of the century. A late example occurs on a binding of the year 1693 in the National Art Library

⁵³ The earliest mention of him as a royal binder is in an advertisement in the *Mercurius Publicus* of 5th July 1660; the latest, on the title page of the Order of the Ceremonies used at the celebration of St. George's feast at Windsor, printed for him by Andrew Clark in 1674. See also *State Papers*, Domestic Series, Charles II., vol. 76, p. 87.

(1412-'86). Some excellent work was done about this time on inlaid mosaic bindings. Another style, known as the English cottage style, came into fashion about 1670, was for a long time the prevalent style, and did not die out until about 1785; the earliest example I have met with is on the cover of a Book of Common Prayer (London, 1669, folio), bound for Charles II.

Dunton in his autobiography gives curious notices of the London binders of the last quarter of the seventeenth century. BAKER, of Warwick Lane, he calls an extraordinary good bookbinder; MITCHEL, of Christopher's Alley, a first-rate binder; EDMUND RICHARDSON, of Scalding Alley, and RICHARD JANEWAY, both excellent. SYMPSON is said to be a curious workman, and what he bound described as "done to a nicety." STEELE's binding "for the fineness and goodness of it might vye with the Cambridge binding." The other stationers mentioned, mostly binders of long numbers, were THOMAS AXE, DODGINS, BROTHERTON, HAWKINS, JOSEPH POOL, SAMUEL BURN, COX, of Sherburn Lane, MANHOOD, BALDWIN, of the Old Bailey, later of Warwick Lane, GIFFORD, KNOWLES, DOWLEY, JOHN WOODWARD, and CALEB SWINNOCK, who had learnt his craft from "honest Dick Janeway," and was the only man who could ever tempt Dunton "to take sheep's leather books at 14s. the hundred."⁵⁴

ELIOT and CHAPMAN (c. 1710–c. 1740), binders of note in their day were employed by Robert Harley, first earl of Oxford (d. 1724) and his son Edward (d. 1741) to bind their collection of manuscripts and printed books. These were for the most part solidly bound in red morocco with a broad tooled border, rich with gold, costly, and heavy, thoroughly characteristic of English taste at that period. Bindings executed for THOMAS HOLLIS between 1720 and 1774, were adorned with Pagan emblems. The Italian medallist, Thomas Pingo, engraved the tools for these. The caduceus of Mercury was stamped on books of oratory, an owl on philosophical works, the wand of Esculapius on medical books, and a short sword on military works.

Some good bindings were produced at Dublin in the eighteenth century, generally in red morocco inlaid with a lozenge-shaped piece of white leather, richly tooled. At one time the Dublin stationers were highly reputed for their vellum bindings.

⁵⁴ The Life and Errors of John Dunton, late citizen of London, written by himself. London, 1705, pp. 339–346.

The annuals issued in London, such as Watson's Court Kalendar, Rider's British Merlin, and the Court and City Register, were during the greater part of the eighteenth century bound in red morocco, elaborately tooled with a constant variation of designs, some of these are remarkably good.

About 1780 a new style came into vogue. Classical designs, copied from vases, were reproduced in black on calf. This style, called the Etruscan, was much practised by EDWARDS and by JOHN WHITAKER. RICHARD WIER was another noted London binder of this date; he and his wife, who was celebrated as a clever book restorer, had both worked in France. Wier was for a time in partnership with ROGER PAYNE the most original English binder of the last half of the century. This enthusiastic binder, who was superior in natural taste to his contemporaries, had learnt his trade as apprentice to Pote, bookseller to Eton College. He came to London about 1765. Of him it might be said, as of the Eton binder employed by Dudley Carleton, that he had commonly his hands full of work, and his head full of drink. He was a good workman, and very particular in his choice of materials. He bound both in calf and morocco, his favourite colour being pale olive; some of his best work was, however, done on Russia leather, which had begun to come into fashion in the middle of the century. Payne cut his own tools, and formed by clever combinations of these a great variety of designs. The bills which he sent in to his customers were very detailed and characteristic; many of them have been preserved and published. Payne went down in poverty and misery to a drunkard's grave in 1797.

THE NETHERLANDS

It is a matter of doubt whether there were in the Low Countries, prior to the fifteenth century, persons who devoted themselves entirely to Bookbinding. At that time we find this industry commonly enough carried on in convents, especially in those of the Augustinian⁵⁵ and Crutched Friars,⁵⁶ and of the Brothers of Common Life.⁵⁷ Outside the cloister Bookbinding was usually executed by copyists or scribes, by illuminators and booksellers, and in the latter half of the fifteenth century by printers.

I am not aware of the existence of any leather bindings executed in the Low Countries prior to the fourteenth century, which can lay claim to artistic merit, nor can I find record of any such. And though the Bindings there produced in both the fourteenth and fifteenth centuries were, as regards material and execution, generally excellent, the merit of their adornment lies, as a rule, with the designer and cutter of the stamps rather than with the binder. There are, however, exceptions. A volume bound, c. 1410 (293), in the Augustinian monastery of Agnietenberg shows considerable taste on the part of the binder. Another volume, in the South Kensington Museum (6506-1858), may be cited as an example of well-planned decoration. This is a Book of Hours, probably bound in Utrecht; each of the sides is adorned in the centre with a vertical panel, the border around being divided by three-line fillets into compartments stamped with small tools. Both of these bindings are Dutch; the execution of Flemish work is generally ruder, the two best specimens I know (362 and 363), the work of Bruges and Ghent binders, are of considerably later date.

The Netherlandish binders, as a rule, ornamented the sides of book-covers by means of panel-stamps of latten or wood, the design of which is generally elegant and original; some, indeed (*e.g.*, 291, 297, 300, 294). are really fine works of

⁵⁵ Bruges, Ghent, Audenarde, Louvain, Utrecht.

⁵⁶ Namur.

⁵⁷ Ghent, Brussels, Wesel, and most houses of this Congregation, the fourteenth chapter of whose Rule runs as follows:—"De Ligatore.—Colligandis libris deputabitur unus a rectore, sub cuius respectu erunt omnia instrumenta ad ligaturam requisita. Hic erit cum procuratore sollicitus pro asseribus, corio et aurichalco, et ceteris ad officium necessariis ut scilicet debito tempore emanantur et disponantur. Libros ligandos a scriptuario recipiet, ligatosque eidem restituet, qui pretium laboris pro eisdem receptum procuratori repraesentabit."



Book-cover adorned with a combination of panel stamps.

art, and have never been surpassed. The stamps were, if the size of the book required it, impressed twice, thrice, or even four or six times, for it was not until the latter half of the fifteenth century that panels of large quarto and folio size were executed.

Although we have no documentary evidence on this point, there is every reason to believe that Bookbinders, on admission to the freedom of the Gild, registered the design they intended to use, by stamping it either on the binding they had to execute as a proof of their skill, or possibly on skins of leather prepared and kept for this purpose, just as goldsmiths and pewterers had to register their marks on plates of metal preserved in the Gild archives. It appears also certain that their property in these designs was recognised and protected by law, just as were the nobleman's coat-armour and the merchant's trade-mark, and that if a binder's sons followed their father's craft they, as a matter of course, made use of the same design, but with some addition to or change in it, introduced for the purpose of distinguishing the work of different binders of the same family. Thus all the members of the Ghent family of VAN GAVERE used a panel divided lengthways into two vertical compartments, each occupied by angels playing musical instruments enclosed within the curves of a vine branch. But in the stamp used by JAMES VAN GAVERE (372) the vine branches spring from the inner corner of each compartment, and the angels facing one another have, those in the dexter compartment, a drum, a triangle, and a trumpet, and those opposite, a harp, a regal, and a mandoline. On that of GEORGE VAN GAVERE (371), the musical instruments held by the angels in the dexter are transferred to those in the sinister compartment, and *vice versâ*. On that of a third member of the family (373), the branches spring in each compartment from the lower sinister corner. On that of a fourth, the angels, instead of facing each other, are addorsed. Similar differences will be remarked in the panel-stamps (307, 397, 398) used by JOHN VAN DER LENDE, of Bruges and his descendants. Hence we feel certain that the Bindings described under nos 303 to 306 are the works of three members of one family.

At Bruges the Bookbinders were, in 1454, incorporated with the booksellers, stationers, scribes, illuminators, and miniaturists into a gild under the patronage of Saint John the Evangelist, and the exercise of these industries was, by a decree of the magistrates, dated 27th June 1457, restricted to citizens free of the gild. The clergy, however, both

regular and secular, continued to copy and illuminate manuscripts, and also to bind books throughout the fifteenth, and the early part of the sixteenth century. The Binders seem to have been settled in and about the cloisters of the church of Saint Donatian as early as the middle of the fourteenth century. The binding of books for the use of the church continued, however, for a long time to be executed by the inferior clergy; thus, in 1354, we find a payment to IACOBUS DE MONTE of 5*l.* 16*s.* Parisis for repairing and binding the great antiphoner, the pittance books, two choristers' antiphoners, and one gradual.

The first professional binder we meet with is JOHN DE MAROLES, whose name occurs from 1404 to 1408. A little later we find ANTHONY VAN AXELE, who, in 1426, was paid 9*l.* Parisis for repairing and binding four passionals; JOHN VRANCX, 1432-1436; VICTOR DE WAGHERE, 1435-1451; LUBERTUS DE ECCLESIA, 1443; GEORGE VAN OUDEBOUKE, 1439-1465; WILLIAM VAN GAVERE, 1450-1471; JOHN VAN VOUDEN, dean of the gild in 1454, and again in 1457; he died in May 1459; and JOHN DE CLERC, 1454-1499.

The earliest Bruges binder, whose work I have been able to identify, is JAMES VAN GAVERE, 1454-1465; books bound by him are adorned with a panel (302) divided lengthways into three compartments: the narrowest in the middle, bearing the legend: *Jacobus.gauer.me.ligauit.* the other two are each occupied by a row of six circles enclosing fleurs-de-lys, heraldic eagles, birds, and monsters, with sexfoils in the interspaces; this panel being set within a frame divided by a continuous zig-zag line into triangular compartments occupied by dragons.

Of JOHN DE CAT, 1459-1504, no work is known. JOHN VAN DER LENDE, 1459-1493, has been more fortunate; besides the binding described (307), another fine specimen is preserved in the library of the Duke of Aremberg at Brussels. In the Royal Library at the Hague, there is a charming Book of Hours that belonged to Philip, Duke of Burgundy, the binding of which is by ANTHONY VAN GAVERE, son of William, above-mentioned; he became a member of the gild in 1459, and died in 1505; during the last ten years of his life he was frequently employed by Philip the Handsome. The stamps used by him are described under nos 310 to 313.

JOHN GUILBERT *alias* MEESE, apprenticed to John De Clerc in 1465, was made free of the gild in 1469; he occupied two shops on the *Burg*, built against the wall of

Saint Donatian's church; one of these had a frontage of nine feet, the other, of five; for the two he paid a yearly rent of 2*l.* 16*s.* to the corporation. In June 1487, he was one of a number of citizens who were compelled to lend money to the town to defray the expenses of the war; the amount levied on him was 1*l.*, which was repaid to his widow, Katherine, in 1490. It may be of interest to note that this binder was taxed at the same rate as his celebrated contemporary and fellow citizen, Hans Memline, and that he contributed 1*s.* towards the painting of the inside of the double shutters of the altar-piece in the Gild chapel at the Augustinian abbey church of Saint Bartholomew, executed by that master in 1479.⁵⁸

I have seen eight volumes bound by Guilebert; the stamps employed by him are described under nos 308 and 309; of these volumes, one, which is in the University Library at Ghent, has, in the binder's handwriting, on the inner side of the cover: *Ian Guilebert, die men heet Meese, heeft desen bouc ghebonden.* — John Guilebert, commonly called Titmouse, hath bound this book; another, in the Bodleian; *Iohannes Meese me ligavit.* The following notes of payments made to him by the wardens of Saint Saviour's Church, Bruges, will serve to give an idea of the price paid for binding at this period: 1482, 8 Sept., for binding a book of chants, 2*s.* 9*d.*; 1483, 17 Oct., for repairing and re-binding an old Missal, 6*s.* 6*d.*; 1486, 10 Sept., for binding one half of a Breviary, 6*s.*

Passing over MICHAEL VAN GAVERE, 1473-1490; JOHN, son of FRANCIS VAN GAVERE, 1473-1510; JAMES HEINDRICKX, who learnt his craft under John van der Lende, 1478-1515; THOMAS VAN GAVERE, a priest, 1481-1501; HENRY VAN DER EEKE, 1478-1532, WILLIAM VAN DE VELDE, 1481-1536, and HENRY AERNOUDSZUENE, 1499-1533, whose works I have not been able to identify with certainty, we come to LOUIS BLOC. He was apprenticed to John Guilebert in 1484, and died in 1529; there is a good specimen of his work in the British Museum (376),

⁵⁸ The altar-piece itself, now in the Royal Gallery at Turin, was painted by Memline for his neighbour, the illuminator and miniaturist, William Vrelant, and his wife, and was given by them to the Gild in 1478. The Gild paid a cabinet-maker 9*s.* for the shutters and framework, 8*d.* for the hinges, and 4*l.* 2*s.* to Memline for painting the inner side of the shutters. The agreement with the painter was made in Vrelant's house where the Gild spent a shilling in good cheer; twenty-one of the members present contributed 1*l.* 10*s.* 1*d.*; among these were the bookbinders, JOHN DE CAT, who gave the largest amount, 8*s.*; JOHN DE CLERC, JOHN VAN DERLENDE, and JOHN GUILBERT, who each gave 1*s.*, and ANTHONY VAN GAVERE, who subscribed 8*d.*

others in the Ambras collections at Vienna, in the public library at Tournay, and in many private collections; he seems from these to have been much employed by the nobility. The wardens of Saint James' Church, Bruges, paid him 6s. 4d. for re-binding a Missal in 1521, and 6s. for binding a choir book in 1527.

The bookseller, George Baert, who entered the gild in 1509, kept in his employ a French binder, one JOHN DE LA MOTTE, from Paris. I find no mention of him after Baert's death in 1515.

JOHN VARDEKIN, *alias* MOENS, 1502-1527, was both an illuminator and a binder. ANTHONY DE RIEMAKERE, 1502-1512, seems to have been chiefly employed in binding account books and registers, as also PAUL VAN VERDEBEKE, 1521-1555; both adorned their covers with large boldly-designed panels in high relief, as well as with a variety of small stamps. The provincial and municipal archives and several of the churches at Bruges contain large folio registers bound by him. Among those described (423 to 425) is one noteworthy as being the earliest known example of a binding adorned with the portrait of the binder. Besides these, I have seen registers adorned with two panels, each 310 by 210 millimetres, representing in high relief, beneath depressed arches supported by columns, full-length figures of Saint James the Great in pilgrim attire, and Saint Nicholas in cope and mitre, restoring the three boys to life. The flaps of these registers are stamped with an oblong floral design. Another register has a large panel representing Saint John the Baptist leaning with his left hand on a cross rail, as he preaches to an audience composed of five men and two women seated at the foot of the rocky mound on which he is standing; in the foreground, amidst herbage, is the Lamb with a cross and banner. The background is diapered with flowers, and the whole enclosed beneath a flamboyant canopy supported by two columns.

JOHN DE TOLLENAERE, 1508-1545, son of Livinus, a writer, was also celebrated in his time as an excellent binder of registers. The chronicler, Siger van Maele, in his Lamentations over the decay of trade at Bruges, informs us that in his younger days, before the Calvinist rebellion, the Spanish and Italian merchants at Antwerp had their ledgers and account-books bound by De Tollenaere. I am inclined to attribute to this binder or to his successor, ANTHONY DE TOLLENAERE, 1545-1572, the binding of a register in the Municipal Archives at Bruges, described under n^o 426, as also of others in the same, and in the episcopal and other archives at Bruges, stamped with a panel (304 x 209 m.)

representing Saint John the Baptist preaching to an audience of five persons, or with another (246 × 174m.) representing Saint Peter standing beneath a flamboyant canopy holding a key in his right hand, and a tau-shaped cross reversed in his left, both panels in high relief.

The other notable binders of the sixteenth century were JOHN VAN DER BUERE, also a writer, 1504–1541; SIMON VAN DER MUELEN, 1513–1557; JOHN VAN DER BUERE, the younger, 1531–1557; LOUIS VAN DER MUELEN, 1548–1569; and JOHN VYNCK, 1558–1596, all of whom were also booksellers, and the last a printer as well. Binding as an art died out in Bruges in the sixteenth century.

Outside the Gild the inferior clergy continued to bind books for the use of the churches to which they were attached; their names, however, may be passed over in silence, for the entries in the wardens' accounts show that the books bound by them were for ordinary everyday use, and that when the churches needed anything better, they gave the work either to a professional binder or to one or other of the convents. Thus, in 1488, the wardens of Saint James' employed one of the chaplains of the church, John Vilt, to write on vellum the text of a Missal for use at the daily High Mass, which was then adorned with illuminated capital letters and floriated borders by Arnold De Cat, and with miniatures by Adrian De Raet. The binding of this Missal was entrusted, not to Vilt, although payments to him for binding recur constantly in the churchwardens' accounts from 1485 to 1525, but to an Augustinian friar, Brother JOHN VAN GEND, who bound it in a strong new sow-skin, to protect which a loose cover of chamois leather was furnished by a maker of leather purses.

The monks of the different abbeys in and round Bruges also bound their own books, but generally the covers of these are quite plain. The Carthusians of *Sint Anna ter Woestine* outside Bruges, and the Cistercians of Our Lady of the Dunes made use of stamps (360, 361), both for ornament and as a means of recognising their property.

It will, perhaps, strike the reader as strange that in this notice of Bruges binders no reference is made to any one of the three remarkable libraries formed in Bruges by Philip, Duke of Burgundy, by Louis Gruuthuse, or by Mark Lauweryn. Of these collectors the first seems to have preferred velvet as the material for the covers of his richly illuminated volumes. Some of his books were doubtless bound in stamped leather; the only binder, however, that I know to have been engaged on them is LIVINUS STUVAERT,

who seems occasionally to have come to Bruges and to have worked for the duke in a dependence of his library.

The books, manuscript and printed alike, of Louis Gruuthuise, the friend and host of our Edward IV., and the patron of Colard Mansion, have unfortunately been almost without exception rebound. As to Mark Lauweryn's⁵⁹ library, it may be as well to put together here the result of my researches. That the binder of his books was a notable man there can be no doubt, but there is not the slightest evidence that he was ever in Bruges. The volumes bound by him were printed in Italy or France, and their covers are in the style of the better known Grolier bindings, but are much rarer. They have on one cover either the family motto of the Lauweryns, adopted by Mark's father, Jerome, after the erection of the lordship of Watervliet: *VITA VT AQVA FLVENS HVMANA*; or his own: *VIRTVS IN ARDVO*; on the other, the inscription, *MARCI LAVRINI ET AMICORVM*, probably adopted in imitation of his friend, John Grolier, or of Thomas Maioli, or some earlier book-lover, for similar inscriptions occur on manuscript books of the fifteenth century.⁶⁰ In the Motteley collection at the Louvre there is a copy of Egnatius's lives of the Roman Emperors, printed at Venice by Aldus in 1519, and presented by Grolier to Lauweryn.⁶¹ It is bound in green morocco, and has on one

⁵⁹ Mark Lauweryn, son of Jerome, the founder of the town of Watervliet, canon of the collegiate church of S. Donatian at Bruges in 1512, and dean in 1519, the intimate friend of Erasmus and Vives, died November 4, 1540. Up to the present time those books have been by error said to have been bound for the dean's nephew, Mark, son of Matthew Lauweryn, the enthusiastic collector of coins and medals, and the patron of Hubert Goltz. Very probably the dean's books passed into his nephew's possession; of this I have no evidence, but if they did their rarity is easily accounted for. The younger Mark's collections were kept in a villa on a property adjoining the Charterhouse of Saint Anne *ter Woestine* outside Bruges. This sumptuous edifice, built in the Renaissance style, and to which he had given the name of *Laurocorinthus*, was, in October 1578, ordered by the magistrates of Bruges to be razed to the ground immediately, together with all other buildings within 2,000 feet of the town walls. Lauweryn's collections were removed in all haste to his town residence, the Hôtel Watervliet. Here they remained until February 1580, when Mark and his brother Guy were banished from the city by the Calvinists. They retired to Calais, taking their most valuable objects with them. On the road, between Bruges and Ostend, they were set upon by a troop of Scotch Presbyterians under the infamous Colonel Henry Balfour, and their baggage was pillaged. For further details see "*Le Beffroi*," tom. III, pp. 265 and 266. Bruges, 1869.

⁶⁰ Here are a few examples I have met with: N. H. Mallarii (Maillard) *καὶ τῶν φίλων*.—Billibaldi Pirckheimer et amicorum.—Sibi et amicis liber Billibaldi Pirckheimer.—Gherardi de Atanasiis et amicorum Lugdunensis.

⁶¹ This alone is a sufficient proof that it was the dean who was Grolier's friend, and not his nephew. Grolier, born in 1479, died 22nd October 1565; Mark Lauweryn, the dean, born 1487, died 4th November, 1540; his nephew, still a minor when he succeeded his father in the lordship of Watervliet, died in November 1581 at Calais.

cover, in a medallion, the title, IO. BAPTISTAE EGNATHI PRINCIPVM RO. VITAE, and, lower down, on a tablet: IO. GROLIERIVS M. LAVRINO D.D. On the other cover is the motto: VIRTVS IN ARDVO.

Of the Binders of Ghent, the rival of Bruges during the middle ages, I have little to say, although I have met with some good specimens of their work.

LIVINUS STUVAERT was employed in binding manuscripts by Philip, duke of Burgundy. Three volumes, now in the National Library at Paris (Fonds Français, 6449, 55 and 56), have on their fly-leaves these words: *Stuvaert Lievin Me lia ainsin*, followed in the first by *A Gand*, in the other two by *A Bruges*, showing that he went to the latter town to bind these precious volumes. All three were unfortunately rebound in the early part of this century. In the catalogue of the Library of J. Capron, sold at Brussels in 1875, a Book of Hours (lot 38) is described as bound by Livinus Stuvaert. In another catalogue of books, sold by auction at Antwerp on December 11, 1876, lot 1836 is described as bearing on its fly-leaf, *Livinus Stuvaert me ligavit in Gandavo*, and on f. 10, an initial with a fleur-de-lys over it, the sides and back of the binding being, it adds, powdered with the same device.

JAMES VAN GAVERE was probably a member of the same family as the binders of that name established at Bruges. He left Ghent early in the sixteenth century, and settled in London (see p. xli). There he was still exercising his craft in 1536. There is a good specimen of the work of GEORGE VAN GAVERE in the Royal Library at the Hague, described under N^o 371, another in the Episcopal Archives at Ghent, and a third in the Town Library at Bergues Saint Winnoc. Bindings by other members of the Ghent branch of this family are described under N^{os} 370 and 373.

There were in the Hôtel de Ville at Ghent forty years ago some fifteenth century registers, the covers of which were impressed with a panel, repeated four times on each cover, representing a maiden seated with a lion at her side, emblem of the city, with a scroll around bearing the motto: *Trou en liefde*.

The Brothers of Common Life, in the convent of Saint Jerome, founded about the year 1432 and suppressed in 1569, were celebrated not only for their learning and piety, but also as excellent copyists and binders. The two only specimens of their skill as binders that I have met with are now in the University library at Ghent and in the public library at Beaune, in Burgundy (described n^o 377). The

panel representing the patron saint of their convent is remarkable as having in the background a view over the hill-tops of the towers of Ghent, the Belfry surmounted by the Scandinavian dragon being a prominent object. The smaller panel has all the appearance of a goldsmith's stamp of the fourteenth century.

VICTOR VAN CROMBRUGGHE, or CURVIPONS, 1509-1518, a bookseller and binder, used several panel-stamps. One of these represented the *Ecce Homo*, another the Scourging at the Pillar (381, 382). A third, with the Maid of Ghent in a meadow enclosed within a palisade, beyond which are seen the towers and spires of the city, has the initials V C in the upper part. He died in 1518, but his widow carried on the business for some time. Van Crombrugghe's shop was on the Place Sainte Pharaïlde, where all the following carried on their business: GERARD DE ZWEEEMERE, a bookseller and binder, c.1511. GILES VAN DE WALLE, or DE VALLO, son of Arnold, bookseller and binder, 1511-1517, known to us as having, through trade jealousy, violently attacked and grievously wounded Peter De Keysere. For this assault he was condemned by the magistrates of the city to pay the surgeon and all the medical expenses of his victim; to beg pardon for his offence publicly in the presence of Peter De Keysere and his friends, and their forgiveness for Christ's sake; to make an offering of 12 lbs. of wax candles to burn in whatever church they might choose; to go on a pilgrimage to the shrine of Saint Jodoc-on-the-sea (in Picardy); and, lastly, on his return from thence, to go on another pilgrimage to Rome, where he was to abide for two years.

PETER DE KEYSERE, PIERRE L'EMPEREUR, or, as he more generally signed his name, PETRUS CAESARIS, 1511-1559, was a person of more importance. He was a notary-public, a manufacturer of paper, bookseller, printer, and binder. In the last capacity he was employed both by the municipality of Ghent and the Council of Flanders. He introduced the belfry and five principal churches of his town into the background of the panel with which he stamped the covers of the books he bound, the foreground being occupied by the emblematic figure of a maiden seated in the middle of a garden surrounded by a palisade, holding a flower in her right hand, her left resting on the head of a lion reposing at her side. At the foot is a cipher; the border bears a Latin inscription. The only specimen of this binder's work that I have ever seen was in the library of Mr. F. Vergauwen, of Ghent, dispersed in 1884.

As to the other towns of Flanders, we have but very scanty information. The Augustinians attached to the convent of Sion at Audenarde enjoyed a good reputation as binders in the fifteenth and early part of the sixteenth century; volumes bound by them are impressed with three oblong stamps bearing: **Ihesus maria** and **sion**.

The Brigittines of Termonde made use of a considerable variety of stamps, the most noteworthy of which, triangular in shape, represents a man in a tunic wearing a cap of maintenance, holding a club and an escucheon charged with a cross; another bore the name of their foundress **S. Birgitta** on a label.

Books bound in the abbey of Saint Adrian at Grammont, besides ornamental stamps, have a small square stamp (365) with a lion sejant.

At Furnes there was, in the first quarter of the sixteenth century, one JOHN CAUWE, who was in his time much employed as a binder.

At Ipres, the earliest binders of whom we know are JOHN WAGHEMAN, bookseller and binder, 1541-1556, and JODOC DESTREZ, printer, bookseller, and binder, 1544-1568; MAILLAERT DESTREZ a wood-cutter (*figuer-sniider*) of the same town, may have cut the stamps he made use of.

Of the binders of Lille we know very little. There, as elsewhere, the clergy bound the books for church use; thus in the accounts of the wardens of Saint Peter's church we find, in 1342, 36 shillings paid to James Perlingiel, alias Portinghiel, for binding the choir gradual. In 1368 WILLIAM DE PONTROWART wrote out the *Roisin*, or laws of the town, on 30 quires of vellum, which he adorned with illuminations and bound; for his work he was paid 172 shillings. NICHOLAS SPIERINCK illuminator and binder, worked for Charles the Bold, 1469-1475; under nos 144 to 150 the stamps employed by another binder of the same name, who was also an illuminator, will be found described. He migrated to Antwerp, and finally settled at Cambridge (see p. xxxviii), where he died in 1545-6.

At Antwerp the Bookbinders formed one section of the Gild of Saint Luke, which in this city included not only artists, but all those who were in any way connected by profession or trade with industrial art. The registers of this Gild commence with the year 1453, and come down to its suppression by the French in 1795. In the earlier years the profession of a large number of the members is not mentioned, and we have been unable to determine the authorship of a

number of bindings which were certainly executed in this city, such, for instance, as those described under nos 322, 374, 401, and 422. JOHN VAN WOUWE, bookbinder and writer, son of John, already a member in 1453, was regent of the Gild in 1455, 1460, 1467, 1470, and 1479. He died in 1491. Master GERARD LEEU, printer, was admitted to the freedom of the Gild in 1485. He appears to have bound at least the books that issued from his own press; one such is preserved in the Public Library at Hamburg, described under no 328. He died in 1493 from the effects of a blow on the head in a dispute with one of his workmen, named Henry van Symmen. His shop, at the sign of Saint Mark, was close to the cloister of the church of Our Lady. The name of another Antwerp binder, JOHN VAN WOULDIX, occurs on an elegant panel, described under no 329. GOSWIN, the bookbinder, admitted in 1492, was still practising his art in 1525, in which year he bound four choir-books for the church of Our Lady, for which he was paid 35s. GODFREY BAC, printer and bookbinder, admitted in 1493, regent of the Gild in 1515, died in 1517. He lived outside the gate called *Cammerpoort*, at the sign of the Birdcage (*Int Vogelhuys*).

JODOC VAN LEDE,⁶² learnt his craft at Bruges, where he carried on business from 1494 to 1505; he then removed to Antwerp, and was admitted to the Gild, on the Register of which he is described as a finisher (*boeck-verguldere*). Gilt-tooling was very little practised at this time in the Low Countries. The stamps used by this binder are described under no 398. JOHN DE DUTCHE, *alias* L'ALLEMANS, admitted to the freedom of the Gild in 1502 was still exercising his craft in 1509. He stamped his bindings with a panel, divided lengthways into three compartments; the narrowest, in the centre, bearing in capital letters the inscription: IOHES DE DUTCHE ME FECIT, each of the others, three animals within circles. JOHN GAST, bookbinder and finisher, admitted 1506, lived on the *Lombaerde vest*, where he was still carrying on business in 1536. ANTHONY DE LEEUWE, printer, binder, and bookseller, admitted 1509, was still living in 1533. NICHOLAS DE GREVE, printer and bookbinder, was living in Antwerp in 1512; his name, however, does not appear on the Gild registers.

⁶² His name is thus spelt on a panel with which he stamped his bindings, and this in the Gild register is contracted into *Lee*. Nevertheless there is little doubt that he was the son of John van der Lende, the Bruges binder, both having used panel-stamps identical in composition and design, and differing only in minute details.

WILLIAM VORSTERMAN, printer, binder, and bookseller, admitted in 1512, was dean of the Gild in 1527 and 1542, died 23rd July 1543, and was buried in the abbey church of Saint Michael. His shop was at the Golden Unicorn, outside the gate called *Cammerpoort*. NICHOLAS VAN DUERMALE, or DOERMAEL, bookbinder, probably a near relation of Martin van Dormale, woodcutter (*figuersniider*) was admitted as free master in 1532. There is a fine specimen of his work in the South Kensington Museum (231-1866), another, dated 1542, in the University Library at Ghent. I have seen several others in private collections, all stamped with the same panel. His trade-mark, with his initials in an escutcheon, is here reproduced.



JOHN WYN CZ, binder and bookseller, stamped his covers with a small escutcheon, bearing his mark and initials.

PETER VAN ELSE *alias* VAN DEN WINCKEL, son of a painter of the same name, was made free of the Gild in 1546. He lived at the sign of the Brazen Serpent: his device was a dry tree, accompanied by his initials on an escutcheon. The only specimen of his work that I know of is in the British Museum. It is a Book of Hours according to the use of the church of Our Lady, at Antwerp, printed at Venice in 1502, the only known copy. Its binding is described under n° 436.



In 1557, after considerable litigation, it was enacted that no one should be allowed to exercise the art of printing or of bookbinding in Antwerp, who was not free of the Gild, and had not paid the Gild dues. In the register of that year there is a note to the effect that the regents had much trouble in enforcing this decree as the printers and binders were all sharp and intelligent men. From this time on, bookbinding at Antwerp appears to have been generally carried on as a separate craft, and to have given employment to a considerable number of persons.

Louvain, owing doubtless to the University founded within its walls by John IV., Duke of Brabant, in 1426, was the abode of a certain number of booksellers, printers, and bookbinders, but we know nothing as to the organisation of the craft. The earliest known binder is LAMBERT OF LILLE? (*de Insula*), who was also a writer. A small cartulary known as the *Cleyn Carter Boec* (285), bound by him for the municipality in 1367 is still preserved in the archives at the Town Hall. The well-known printer JOHN

VELDENER, 1473-1485, was also a binder. There is in the Royal Library at the Hague a copy of the "Fasciculus temporum," printed and bound by him at Louvain in 1476. It is the only example I have met with ;



the covers are adorned with impressions of 10 stamps (318) ; one of these bears his name at full length.

JOHN TISS lived in the first half of the sixteenth century ; he stamped his bookcovers with a panel representing the Annunciation (410). Specimens of his work are preserved in the Bodleian, and in Westminster Abbey Library, as also in the University Library at Ghent.

The Augustinian canons of the priory of Saint Martin and Saint Gregory at Louvain were celebrated both as copyists and as binders. Bindings stamped with panels bearing the cipher  1574 are said to have been executed in this monastery. This mark almost always occurs in connexion with another  and the motto : *Ingenium volens nihil non.* The  earliest panel (433) thus signed, is dated 1534, and represents Lucretia in the act of stabbing herself. Another (432) has a figure of the dying Cleopatra, and a medallion with the bust of a man which I take to be the portrait of I. P., whoever he may be. Then we have a panel (434) with a full length figure of a female, dating from about 1547, which bears the second mark only.



An imitation of this panel by a foreign binder, probably a German, who used the trade-mark here reproduced, is described under n° 435.

The initials M. GR. occur on an ornamental border in conjunction with two panels (442, 443) bearing, the one, a full length figure of Saint Gertrude ; the other, the arms of Philip de Hosdin, abbot of Saint Gertrude's at Louvain, another monastery of Augustinian canons.

GODFREY BLOC of Brussels, bound a number of precious manuscripts for Joan, duchess of Brabant, and her husband Wenceslaus, 1375-1383. A small quarto manuscript in the Royal Library at Brussels, formerly belonging to the abbey of Roedendaël, bearing on each cover the words : GODEFRIDUS SCRIPTOR ME FECIT, was probably bound by him.

Many of the monasteries in Brabant could boast of important collections of manuscripts, composed or transcribed, and bound by their inmates. Others were obtained by exchange from other monasteries, or by gift from benefactors, but these, even if already bound, were stamped with

a mark enabling the monks to recognise their own, a wise precaution when their books were constantly being lent, not only to other monastic houses and to the neighbouring clergy, but also to laymen. I have already referred to bindings executed in two Augustinian monasteries at Louvain. Among other houses of the same order that produced bindings described in the present volume are the priory of Bethlehem at Herent, near Louvain (355); the Abbey of Saint Paul in *Zonia*, better known as *Roeden clooster* or *Rouge-cloître* (340-342), the monastery in which the celebrated painter Hugo Van der Goes spent the last years of his life; Groenendael (339), and Corssendonck (346). All these were Augustinian, as must have been also that whose books are stamped with the elegant panel (332) adorned with half-length figures of a canon and nun praying to Christ and Our Lady.

In the town library at Douay is preserved an antiphoner of the abbey of Flines, written and bound by Brother John de Mollem *alias* Dache, of the abbey of Our Lady of Nizielle in Brabant.

The Premonstratensians, though numerous and wealthy, were not, so far as I have been able to ascertain, in the habit of ornamenting the covers of their books. Probably they, as a rule, bound their own books, only resorting occasionally to outside help. Thus, after the fire which, in 1499, destroyed a great part of the church and cloister, together with the library of their monastery of Averbode, the abbot Gerard Van der Schaeft not only employed artists at Louvain and Antwerp to copy and adorn manuscripts, but, after having collected a very large number of books, manuscript and printed, he, in 1510, engaged one JOHN VOGELS, a binder, of Lierre, to come and reside in the abbey, and direct the work of the monks; he remained there several years.

A Flemish translation of the Psalter and of the Old Testament, bound at Hasselt in 1462 (337, 338), the latter now in the British Museum, and a manuscript from the convent of Saint Agnes at Tongres, c. 1480 (319), in the University library at Utrecht, are fair specimens of the work done in the lesser conventual houses.

The binding described under n° 383 must have been produced in the commencement of the sixteenth century at 'sHertoghenbossche, as its border is stamped with the arms of that town. The arts were then flourishing in that town, the residence of the distinguished painter, Jerome van Aken (d. 1516), better known as Bosch, and of a certain number of illuminators and miniaturists. I am inclined to think that the binder of this volume was a native of Flanders,

and a member of the family of Crombrugghe, or he may have simply appropriated the design of one of the stamps employed by VICTOR VAN CROMBRUGGHE (cf. 381 and 383).

The only specimen of binding executed at Maastricht that I have met with is adorned with a panel (396) representing Saint Servatius, the patron saint of that town, with an antiphon from the office for his feast inscribed on the surrounding border.

Of the binders of Liége nothing is known. The only artistic binding (452) I have met with known to have been executed in that city is now in the British Museum. This volume, bound in red morocco richly tooled, has in the centre of each cover the emblem of the town with the date 1613 and the arms of the two burgomasters then in office, by whom it was given as a prize to the first boy in poetry in the college of the Jesuits.

No religious house within the diocese of Liége was more widely or more justly celebrated than the old Benedictine abbey of Saint Remacle⁶³ at Stavelot. Its library, which had come down intact to the present century, is now dispersed. Many of its manuscripts are in the Royal Library at Brussels, others in the British Museum. From these it may be, I think, safely concluded that little attention was paid to the ornamentation of their covers. The stamps in use in the abbey bindery are catalogued under no. 357, and will enable any one to recognize books formerly in this monastery.

Books belonging to the Cistercian abbey of Jardinet were impressed with a stamp representing an enclosed garden. Those of the Crutched Friars at Namur with the Image of Pity, and a panel with a cross pattée between a hammer and pinchers, with the legend: + *Liber fratrum namurensium* (359). These friars bound books for others; thus we find that in 1445 they bound two lectionaries and an antiphoner for the nuns of the abbey of Argenton, as also a Bible and two Graduals in 1448. Again, Brother John of Tournay, of the abbey of Moulins, bound in 1453 a choir-breviary in two volumes for the parish church of Bioux, for the sum of 4*l.* 10*s.*

The abbey of Saint Martin, at Tournai, had a fine library. The names of some of the bookbinders established in the town have come down to us, but I have been unable to identify their work.

⁶³ The Gospel-books and Missals in use in the church here, as elsewhere, were adorned with metal work, enamelled or nielloed, or set with jewels or panels of carved ivory.

FRANCE

The earliest French bindings were very simple, consisting merely of two boards covered with white skin. Such is the case with the books formerly belonging to the abbey of Corbie, where already in the twelfth century a regular portion of the funds assigned to the librarian was devoted to the repair and binding of the books belonging to that monastery. Although I have visited many libraries in different parts of France, I have not come across a single specimen of ornamented leather binding anterior to the thirteenth century. Book-covers of that period were adorned with vertical rows of small stamps either in close juxtaposition or else separated from each other by parallel-ruled lines. M. Gruel in his *Manuel* gives (pl. 3) an example of the time of S. Louis, on which the former arrangement is followed. This binding is in red leather, and has in the centre three rows of stamps, one of monsters, between two of lozenges charged with the fleur-de-lys or the tower of Castile, and triangles with a spray of foliage, bordered by a narrow band of monsters, in pairs facing each other, interrupted at each angle by a rosette, the whole enclosed within a frame formed by intersecting vertical and horizontal fillets with a rosette in each of the angle compartments. The binding of a manuscript of Pseudo Turpin on the merits and miracles of Charles the Great, in the Library of Sainte G  nevi  ve at Paris, is an excellent example of the latter arrangement, which was the most generally followed throughout the fourteenth, and greater part of the fifteenth century. A narrow vertical row of oblong stamps, representing a tree between two lions facing each other, occupies the centre between two rows of birds and two of apes, surrounded by a triple border of paschal lambs, harpers and pelicans billing their breasts; a three-line fillet separates the rows from each other.

A confraternity register from the cathedral of Rouen, (463) bound in 1435, has in the centre three vertical rows of squirrels surrounded by four borders of fillets and three of square stamps, birds, fleurs-de-lys, and paschal lambs, all within circles, accompanied by foliage in the angles; these borders or frames increase slightly in width, the outermost being the broadest. The binders of Rouen

continued to decorate book-covers in this fashion until the end of the fifteenth century. A very fine example, dated 1489 (470), is preserved in the Library of the Arsenal at Paris.

The small stamps sometimes bear single letters, or ciphers composed of two or more letters, at others, a name at full length, and it is often difficult to determine whether these indicate the original owner or the binder. The covers of manuscripts bound for John Charlier, better known as Gerson, bear his initials (462). This, however, is the name of a binder, I believe of Cambrai, of the middle of the fifteenth century, who employed seven other small finely engraved stamps to decorate his book-covers (464). Impressions of seals and dies of tokens also occur on bindings, as for instance on a Burgundian book-cover (468) of the fifteenth century.



The Library of Sainte G  nevi  ve at Paris possesses a very remarkable binding of the second half of the fourteenth century, formerly belonging to the Carmelite convent at Dijon. It is composed of two boards, a third of these and the back being covered with brown leather adorned with two vertical rows of small stamps and a broad band decorated in a peculiar manner, of which no other example has come under my observation. From wavy lines, produced by means of a style or pointed tool, spring stamped leaves filled with green paint, and flowers of inlaid white leather with a small gilt metal ring in the centre of each (459). The next earliest known example of an inlaid binding is a Martial, printed at Venice by Aldus in 1501, which belonged to Grolier, and is now in the National Library at Paris.

A binding from the south-east of France (460) is diapered with radiant suns, pairs of birds' wings united by a ring, and balls of interlaced strap-work, within a frame stamped with collared hounds at rest, and, at the angles, with radiant suns, bordered on the outer side by a band of lozenge-shaped diaper with cinquefoils. These ornaments are evidently fragmentary survivals of an Oriental design, derived in all probability from an Italian tissue of the fourteenth century.¹

In the East and South-east, bindings continued to be decorated with small stamps longer than in other parts of France, but after about 1490 they generally increased in size, and often show in their design the influence of German

¹ Compare this with FISCHBACH, *Ornamente der Gewebe*, pl. 88 B, and with the design of a Lucchese brocaded silk of the fourteenth century in the South Kensington Museum, 788-1875.

art, this, doubtless, being due to the presence of numerous German printers and bookbinders. An interesting collection of stamps, from bindings executed at Le Puy en Velay from about 1480 to 1530, will be found under n^o. 471. Diapers of conventional flowers within double-ogee shaped compartments, so common in Germany, also occur on books bound in Dauphiné, Languedoc, and Provence (475).

Tooled inscriptions are of very rare occurrence on French bindings of the mediæval period. A very remarkable example is preserved in the Library of the Arsenal at Paris. It is a large folio volume, the obverse cover of which has two panels, the upper one adorned with five, the lower, with four rows of small stamps, separated from each other and surrounded by fillets enclosed within a frame of juxtaposed stamps of the pelican in its piety. These two panels are separated from each other by a three-line inscription in large capital letters continued on the border of the cover, and completed in that of the reverse, where it is bordered on its inner side by repeated impressions of the arms of the original owner, and encloses two panels exactly like the upper one on the obverse cover. From the inscription we learn that this volume was written for John l'Allemand, Receiver-General of Normandy, in 1489, by NICOLAS GOMEL, who probably also bound it. Another volume in the library at Caen (Mancel collection n^o. 168), bound for Philip de Nocy, archdeacon and canon of the cathedral of Lisieux, has an inscription in Roman capitals on a double border. I have not met with any similar French binding executed out of Normandy.

The rows of small stamps began to be replaced by roll-stamps about 1500. The earliest of these produced a somewhat similar effect, as, for instance, one (469) representing a pelican in its piety alternating with a flower spray; another, sprays of foliage alternating with flowers (482); a third, a row of flies (484); but these were soon replaced by continuous patterns of undulating foliage (469), with flowers (484), with flowers, fruit and animals (480), or, during the reign of Louis XII., with flowers, fleurs-de-lys and ermine. The waving bands of artichoke pattern so often met with on Italian brocaded stuffs of this period appear on bindings about 1510 (476, 477, 482); the last of these has the binder's initials **IB** introduced at regular intervals. Often the bands were composed of a diaper of lozenges containing quatrefoils or cinquefoils (469, 480), or fleurs-de-lys and ermines (475), these last royal emblems being sometimes placed with flowers in the openings of interlaced

chain work (478). About the year 1520 Renaissance architecturesque inanities began to make their appearance (482, 483, 484, 487).

Bindings executed during the reigns of Louis XII.² and Francis I. were very commonly adorned



French Renaissance border. c. 1520.

with a roll - produced border, enclosing a panel divided by ruled lines into three vertical bands of unequal widths, the broadest, in the middle, being stamped with the arms of France ensigned with a royal crown. The library of the Louvre possessed a volume the binding of which had for its only ornament in the centre of each side an escucheon, with the arms of France alternating with a porcupine.³ The Town library at Abbeville possesses a volume (478) certainly bound in 1512 or one of the two following years, for Louis XII., as it was found in the room occupied by that monarch at Abbeville the night before his marriage to Mary, sister of Henry VIII. The sides are bordered with interlaced strapwork produced by the alternate



Border. 1512.

impression of two stamps, the field within being divided by ruled lines into three vertical bands. In the centre is the badge of Louis XII., a hedgehog, and immediately above it the arms of Brittany ensigned with the royal crown, and at the head and foot of each of the lateral bands are the arms of France or Brittany

² Many of this king's books were bound by GILES HANNEQUIN, a priest at Blois.

³ Louis the Twelfth's badge, the Order of the Porcupine, was instituted by his grandfather, Louis of Orleans.

similarly ensigned; the intervening spaces are filled by double rows of cresting. Another binding, with the arms and badge of Louis XII. and the arms of Anne of Brittany, is preserved in the Mazarine Library, Paris.⁴ Another volume (485) has in the centre the badge of Francis I., a salamander, and above it the arms of France, both ensigned with the royal crown, on a field diapered with fleurs-de-lys and roses, enclosed within a double border of ornament in the Italian style.



Borders in Italian style.

Another interesting binding of the transition period, with roll-produced ornaments of Renaissance style (488), executed in Paris, is preserved in the public library at Reims. The field, within a border of undulating foliage and flowers, is adorned with three vertical bands, that in the centre having medallions with the arms of France and profile busts alternating with interlaced branch-work and a trophy of arms; the lateral bands have escutcheons with the arms of the city of Paris and a female head in profile alternating with quivers in saltire and ornamental work.

⁴ Engraved in FRANKLIN, *Les anciennes Bibliothèques de Paris*, II., 140. A somewhat similar binding adorns a copy of J. F. Quintianus Stoa's *Louanges de Paris*, 1514 (BOUCHOT, *Les Reliures d'Art*, pl. xix.) Another is in the collection of M. Dutuit at Rouen (BOUCHOT, *Le Livre*, fig. 93, p. 261).

Panel-stamps do not make their appearance on French bindings until the latter half of the fifteenth century. The earliest that I have met with dates from about 1480; it represents the Annunciation (490) and occurs on a Burgundian binding of 1486 in the public library at Dijon. Another early and fine example, probably Parisian, represents S. Nicolas in cope and mitre restoring three boys to life, beneath a cusped canopy, above which are two wiverns, one in each spandril. The border is composed of sprays of foliage and fruit with two eagles in the upper corners, and, in the lower two wiverns; between these is a scroll with the binder's name and mark.

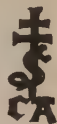
Several panel-stamps of c. 1500 are of Norman origin. Two, representing the Annunciation and Coronation of Our Lady, are very similar in style to the cuts with which Martin Morin illustrated the Missals he printed; the latter has the name of R(obinet) MACÉ⁵ beneath it and is surrounded by the versicle "† Tota pulchra es amica mea et macula non est in te" in capital letters like those on Morin's device. JOHN HUVIN⁶ of Rouen employed a panel with figures of S. Michael and S. Nicolas beneath a double crocketed and battlemented canopy enclosed within a border of foliage, flowers, and animals.

CLEMENT ALEXANDRE, son of John, who is generally said to have set up the first printing press at Angers, was stationer of the University of Angers, and Master of the Mint and Receiver-General of the Town from 1522 to 1538. He made use of two panel-stamps with storied borders. One of these represents S. Maurilius in cope and mitre making the sign of the cross over a tomb from which S. Renatus is rising; the border is divided into twelve compartments, eight of which are occupied by figures of bishops of Angers; the other four, in the angles, by escutcheons bearing the arms of France ensigned with the royal crown, and those of the city, university, and diocese of Angers. The other panel has a figure of S. Maurice in armour with a lance and banner in his left hand, his right resting on a shield with an umbo and radiating bars terminating in fleurs-de-lys, which constructional parts were in course of time looked on as an heraldic charge and called

⁵ GRUEL, who has reproduced (pl. 49) a binding impressed with the panel, says (p. 135) *la consonnance de ce nom a tout l'air d'être d'origine Italienne*, though what possible ground he could have for such a remark surpasses the wit of man to discover.

⁶ And not HAANN as given by Gruel (p. 108) who reproduces a binding on which it appears (pl. 38).

an escarboncle. At the saint's left side are the trade-mark and name of the binder. The border is divided into ten compartments; in the largest, at the head and foot, are the arms of the town supported by angels; in those at the sides, two figures of cardinals, four of warrior saints, and two escucheons with the arms of France and those of the University of Angers.



Another remarkably fine example (492) is impressed on the cover of a Manual of the diocese of Sleswick, in the University Library at Kiel. This volume was printed at Paris by Wolfgang Hopijl in 1512, and there can be no doubt that this copy at least was bound there that same year. In the centre, beneath an elegant canopy, is a draw-well beside which our Lord, seated, is speaking to the woman of Samaria; in the foreground are a large jug, a columbine and other plants in flower. The border resembles in style those which adorn Books of Hours produced by Pigouchet, Vostre, Kerver, and other Parisian printers of that period. At the head is the Annunciation, on one side three huntsmen, a hound, and stags with trees; on the other, a tall tree, the fruit of which two youths are gathering and letting fall into the apron of a maiden standing below. In the middle at the foot is a bush, to which is attached an escucheon with the binder's trade-mark, unfortunately almost obliterated; a soldier and a "woodhouse," one at each side of the bush, are about to attack each other.

A considerable number of other panel-stamps, employed by stationers of the north of France, Paris, and Lyons, will be found described at length in the accompanying catalogue. I shall here only make brief mention of those which bear the names or initials of the stationers who used them.

ROBIERS PLOURINS, who must have exercised his craft in French Flanders, stamped his bindings with a panel (491) divided into three vertical compartments, that in the centre bearing his name; the others, branches each enclosing within its curves four animals; the whole enclosed within a border of undulating foliage with acorns, interrupted at each angle by a fleur-de-lys.

EDMUND BAYEUX employed a pair of stamps (GRUEL, pl. 18), the one representing the Annunciation; the other, an archer discharging arrows at Saint Sebastian; both within frames bearing inscriptions. GILBERT FERRER used a larger panel (493) with the same subject surrounded by an ornamental border with his name at the foot, as did also EDMUND LE FEVRE (494); this last panel seems to have passed into the hands of ANDREW

BOULE, who cut out Le Fevre's name and plugged the stamp with a scroll bearing his own (495). Boule's name also appears at the foot of a panel (496) representing Saint Thomas Aquinas and Saint Katherine of Siena standing, one on each side of a figure of Christ on the cross rising out of a large chalice.⁷ Gruel (*Manuel*, p. 59), says that Charles Andrew Boule, Louis the Fourteenth's celebrated cabinet-maker, was descended in a



direct line from this binder. N. H. employed two panels (504, 505), each divided into four canopied compartments, which on one panel contain figures of the Eternal Father, SS. Peter, John the Baptist, and Nicolas; on the other, Our Lady of Pity, SS. Genoveva, Katherine, and Barbara. In the centre of each is an escutcheon with the binder's initials.

T. D. stamped his bindings with a panel (499) representing the Eternal Father standing beneath a cusped arch, surrounded by a storied border with the vision of Ara caeli, the Adoration of the Magi, and the Massacre of the



Innocents. This stamp had been previously used by another stationer (498) whose initials with a roundle on an escutcheon at the foot were cut out and replaced by the initials E. D. The same subjects with slight variations occur on an earlier panel-stamp. I. DE COULOMBES used two panels (506, 507), one with S. John Baptist preaching in the wilderness, the other with figures of that saint and S. Barbara beneath canopies separated from each other by a horizontal band with the binder's name and an escutcheon bearing three doves.

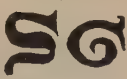
P. GERARD employed a stamp (509) with figures of Christ on the cross, the Blessed Virgin, S. John and S. Mary Magdalene surrounded by a border



of foliage and animals; a scroll at the foot bears the binder's name,⁸ to which a man in armour is pointing. In conjunction with this, occur panel-stamps

These two panels adorn a volume in the University Library, Amsterdam, the binding of which is there said (*Notice des objets exposés* 1883, p. 18) to have been executed for Andries Boulens, burgomaster of Amsterdam, 1495-1543.

⁸ The P and G being interlaced, this can also be read G. Perard, as by GRUEL, *Manuel*, p. 142, but Gerard is the more probable, as the panel with the Descent of the Holy Ghost which commonly accompanies this bears the initials S. G.

representing the Descent of the Holy Ghost (510) and Saint Michael trampling on Satan; the former has the initials S. G., the latter, an escutcheon with the arms of France; the border is quaintly composed of foliage and flowers with animals. JOHN MOULIN used two panels (516); on the one is a miller, mounted on an ass carrying a sack of wheat on his shoulders; at the foot, two pigs feeding; on the other, a windmill with the miller carrying a sack up the outside ladder; at the foot, his ass grazing and a sheep reposing. JOHN NORYN used four panel-stamps; the finest of these (519) has in the centre the vision of Ara caeli, surrounded by a beautifully designed flowing border of foliage and flowers, with shepherds and shepherdesses, a fox running away with a lamb, drolleries and an escutcheon with the binder's initials, which are again seen at the foot of a panel (517) representing Saint Michael, while his names at full length are on two others, one (518) representing David at a window looking at Bethsabee bathing in her garden; the other, two rows of cresting with acorns and quatrefoils surrounded by a border of sprays of foliage and flowers with wiverns; this last panel exactly resembles that used by HANS VAN COLLEN. G. P., whose trade-mark was composed of two keys in saltire, used a pair of panel-stamps representing the Blessed Trinity  (390) and the Image of Pity (391).

JEHAN COMPAINS ME FIST between two rows of seven medallions containing animals surrounded by a border of flowing foliage adorns the cover of a book printed at Lyons in 1504 (GRUEL, pl. 22).

JOHN DUPIN made use of two panel-stamps; of these one represents Saint Barbara and Saint Nicholas beneath two arches, with an escutcheon bearing the binder's trade-mark in the spandril; the other, the Annunciation; between the angel and the Blessed Virgin is a pine tree, with an escutcheon at its foot with the binder's initials, accompanied by his name in full, JEHAN DUPIN.

JULIAN DES JARDINS' name and trade-mark with the motto, *Tout se passe fors aymer Dieu*, occur on the border of a panel bearing full-length figures of Saint Barbara and Saint Sebastian, to the latter of whom an angel is bringing a crown. THEODORE RICHARD, whose name is on the frame of a small panel representing S. Barbara, was probably a Netherlandish binder exercising his craft in France. Before closing these notes on panel stamps I would call attention to (508), one of the earliest examples of a class of ornamental



Side of book-cover bound by G. TORY.

panel stamps much imitated both in France and England (159, 161), the motive of which is evidently derived from wrought ironwork.

I will now mention a few binders of note in their day, but of whose work no example has yet been identified. The celebrated Parisian bookseller and printer, ANTHONY VERARD, was also a binder, an account of books supplied and bound by him, 1492-1496, for Charles, Count of Angoulême, father of Francis I., gives us his prices. For binding, stamping, and gilding the edges (*pour la relieure, tympaneure et doreure*) of small folio volumes, he charged 3*l.* 10*s.*, and of octavos 1*l.* 10*s.*⁹ WILLIAM EUSTACE, 1512, 1533, was not only the first binder of the University of Paris, but was also bookseller and probably binder to Louis XII., as we learn from the colophon of his edition of the *Grandes Chroniques de France*. PETER ROFFET, 1511-1537, who was appointed binder to the University in 1513, at the same time as Eustace, was binder to Francis I. PHILIP LE NOIR, printer and bookseller at the sign of the White Rose crowned, 1520, 1533, was also binder to the University. GEOFFREY TORY, of Bourges, 1518-1533, painter, illuminator, engraver and printer to Francis I., designed and also executed bindings; his mark—the broken vase—in gold appears on a Book of Hours, printed by Hardouyn, in the National Library at Paris, where is also preserved a copy of the *Aediloquium* of 1530 in its original binding (Réserve Y 2768), a fine example of his work; another is in the British Museum.¹⁰ Tory himself, in his *Champ Fleury*, tells us that he had, previously to 1523, designed antique letters¹¹ for John Grolier, and it is possible that he may have composed some of the patterns which adorn the bindings of that distinguished lover of books, of whom Erasmus said with truth that books would be indebted to him for their fame¹². Unfortunately nothing certain is known as to where or by whom the bindings were executed.

⁹ The books, the binding of which is charged for in Verard's bill, are :—*L'Histoire du Chevalier Tristan*, 2 vols., 7 livres; *Le Grant Boece de Consolacion*, 1494, 3*l.* 10*s.*; *L'Ordinaire des Crestiens*, 1492, 3*l.* 10*s.*; *L'Orloge de Devocion*, 1*l.* 10*s.*, and *les Heures en Francois*, 1*l.* 10*s.* See *Archives du Bibliophile*, tom. II, p. 171. Paris, 1859.

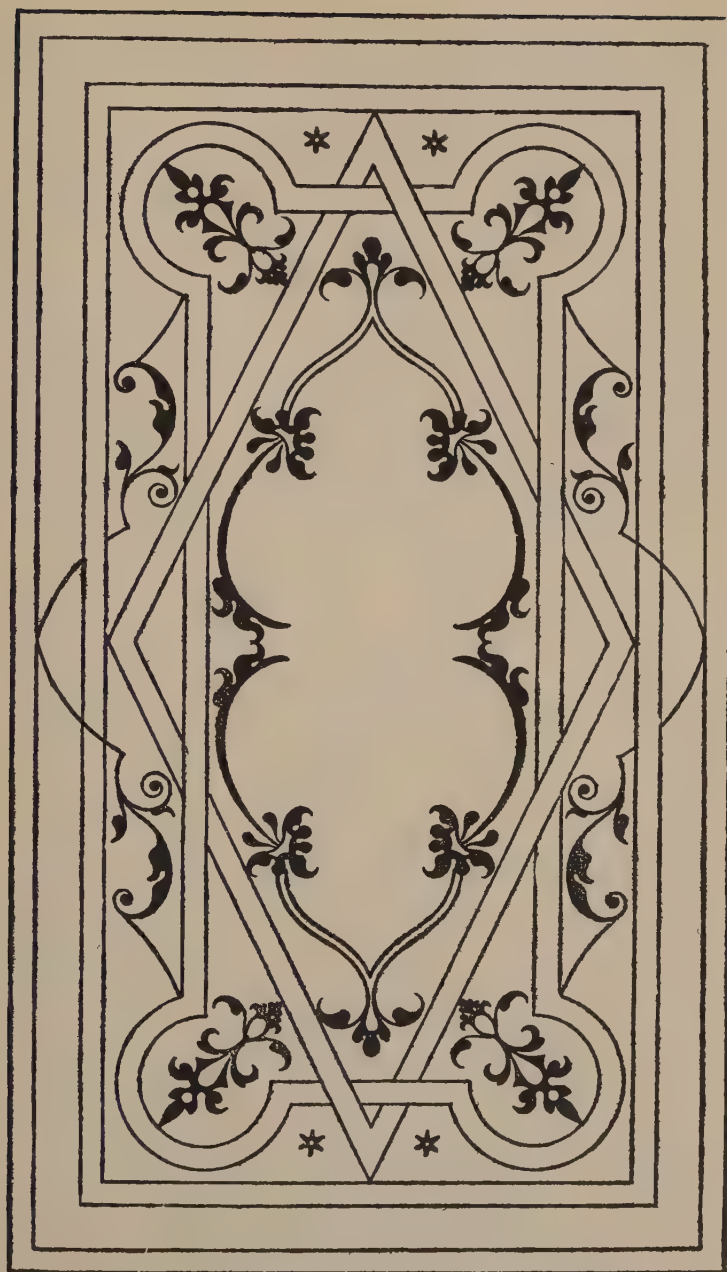
¹⁰ Petrarca, Venice, 1525. See A. BERNARD, *Geofroy Tory*, 2nd ed., pp. 20, 21, 32, 76 and 77. The binding of the *Aediloquium* is reproduced in BOUCHOT, *Les Reliures d'Art*, pl. xxxii, and another, pl. xxxiii:

¹¹ We have no evidence enabling us to identify these letters, but it is absurd to suppose that Tory is here alluding to the letters used on the bindings of Grolier's books.

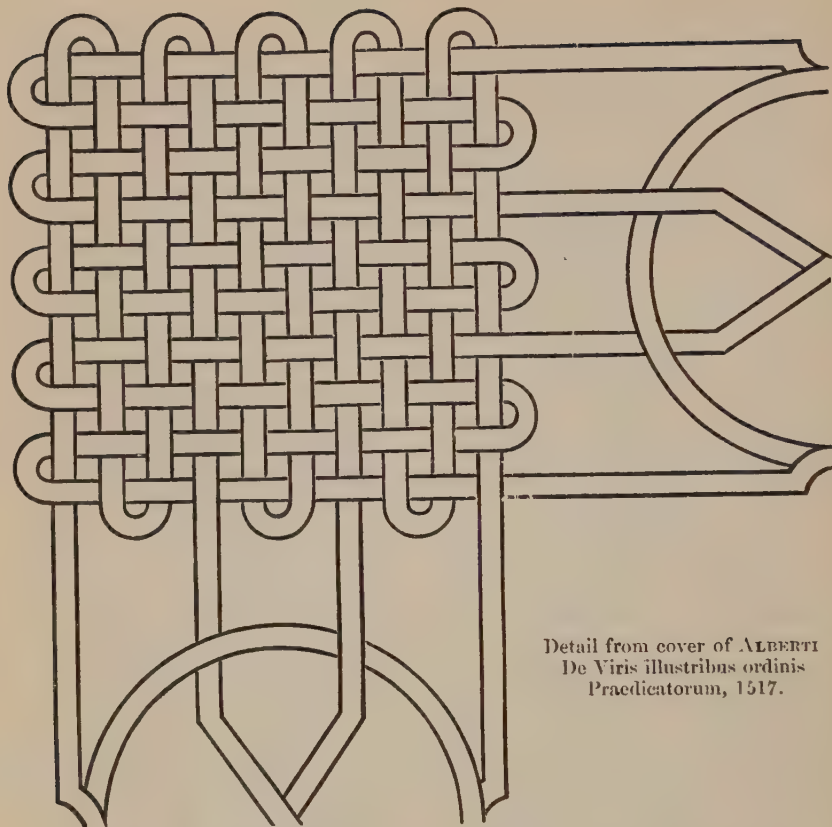
¹² "Non tu libris, sed tibi debent libri aeternam per te apud posteros memoriam habituri." *Epistolae*, lib. III, ep. 17.

I am, however, strongly inclined to believe that by far the greater number¹³ were produced in France, some perhaps at Lyons, but most at Paris, possibly by PETER and STEPHEN ROFFET. They are generally in morocco, sometimes in yellow or brown calf; the back, usually plain, has on folios and quartos six bands, on octavos five; between these, which are formed by two cords juxtaposed, and the head bands is a half band formed by a single cord; the lining is in vellum, and at both the beginning and end there are generally four or six leaves of white paper, two of these being placed next the lining, so that the third leaf is of vellum. The ornamentation of the sides varies greatly, but is always in good taste. On the earliest bindings executed in Italy, and at Lyons in the Italian style, it is composed of fillets and solid leaf-forms within simple interlaced framework. The cover of the Epistles of Pliny, here reproduced, is an excellent example of this style. A copy of Martial's Epigrams (Venice, 1517) in the British Museum has fewer leaf-forms but more complicated interlaced work. When the ornamentation was entirely formed by fillets the interlaced work is often extremely complicated, as for instance on the cover of Alberti's lives of illustrious members of the Order of Preaching Friars (Bologna, 1517). On Grolier's latest bindings, such as 567, there is generally a frame of scroll-work in the centre, the field between this and the border being filled with graceful curves charged with a variety of leaf-forms, chiefly produced with lined tools. Some of these later bindings may have been designed by the master of Philibert de l'Orme, Orontius Fine, of Briançon in Dauphiny, professor of mathematics in the Royal College at Paris from 1530 until his death in 1555. The borders, head-pieces, initial letters, and ornaments in some of his books which his son, John Fine, and his publisher tell us were invented and drawn by himself, are remarkably fine; some of these, e.g., the large cut at p. 26 of his work, *De duodecim caeli domiciliis* (1553), are adorned with curves charged with lined leaf-forms; others in the same treatise, in those *de speculo ustorio* (1551), and *De mundi sphaera* (1555), with solid leaf-forms.

¹³ The greater number, that is, of those bound expressly for Grolier. Besides these, his library contained a certain number of volumes which were already bound when they came into his possession, such as the Commentaries of the Dominican, John Annus, 1498 (Paris, Bibl. St. G  nevi  ve); the *Philostratus*, 1502, the Annotations of Pius of Bologna, 1503, and the *Antonius* of 1507 (Paris, Bibl. Nationale). Sometimes Grolier had his name and motto added on the cover, but generally he contented himself with writing them inside the cover or on the fly-leaf. Grolier's coat of arms occurs only on books presented to him already bound.



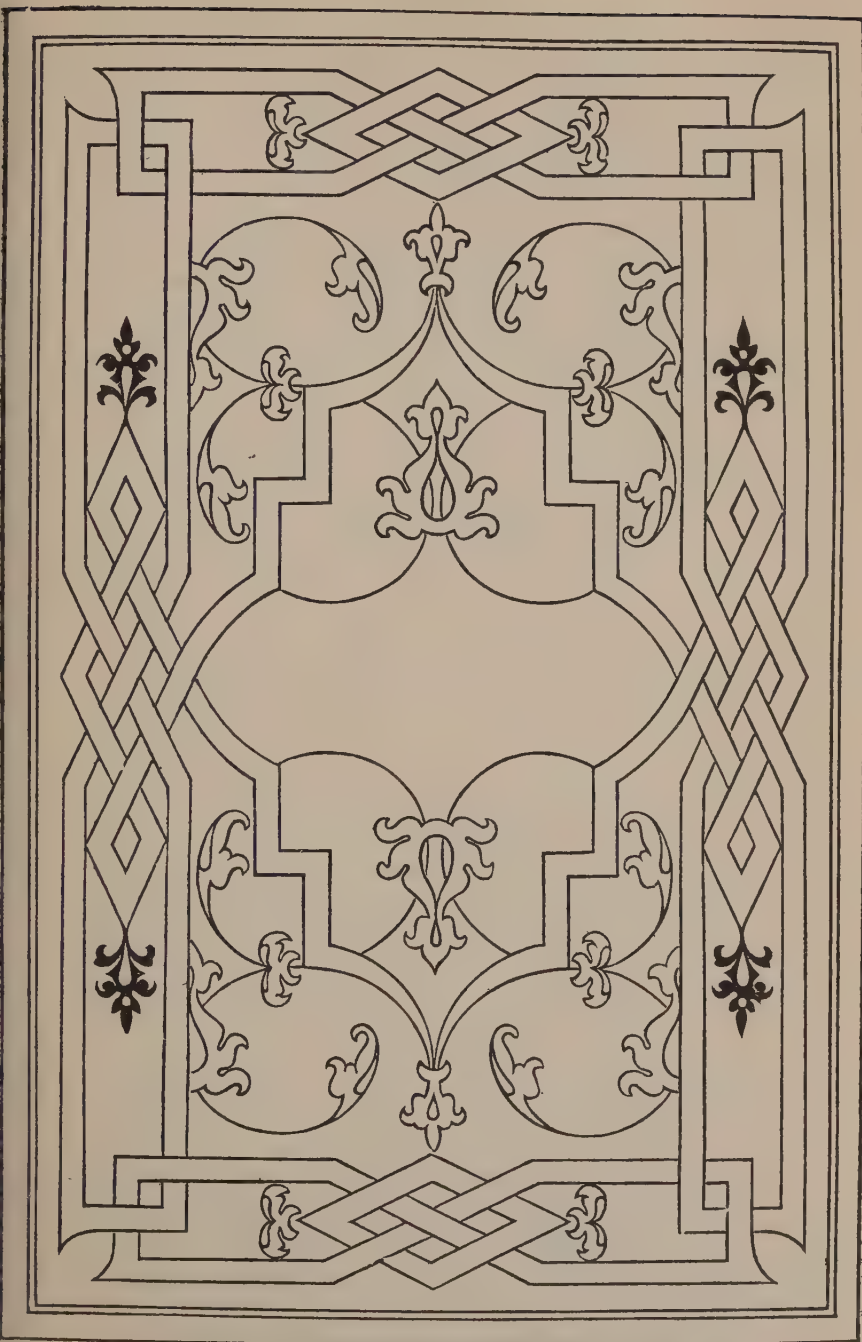
Cover of C. PLINII SECUNDI Epistolae, 1508.



Detail from cover of ALBERTI
De Viris illustribus ordinis
Praedicatorum, 1517.

In the centre of the cover there is usually a reserved space, rectangular, lozenge, or shield-shaped; this, on the obverse cover, is occupied by the title, and, on the reverse, by the motto: *PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM*. At the foot of the obverse cover, between the lines of the border, is the inscription: *IO GROLIERII ET AMICORVM*, which is sometimes found in the centre, immediately beneath the title; in three or four instances it is placed on the reverse cover, and in four others, on the back. These last probably date from about 1530; the volumes on which they occur were printed in 1518, 1528, 1531, and 1533, hence we might infer that the modern system of placing books was beginning to be adopted, but these are exceptional cases which were seldom imitated in France until much later.

The titles of books continued, as a rule, to be placed on the obverse cover. Books bound for Francis I., 1515-1547,



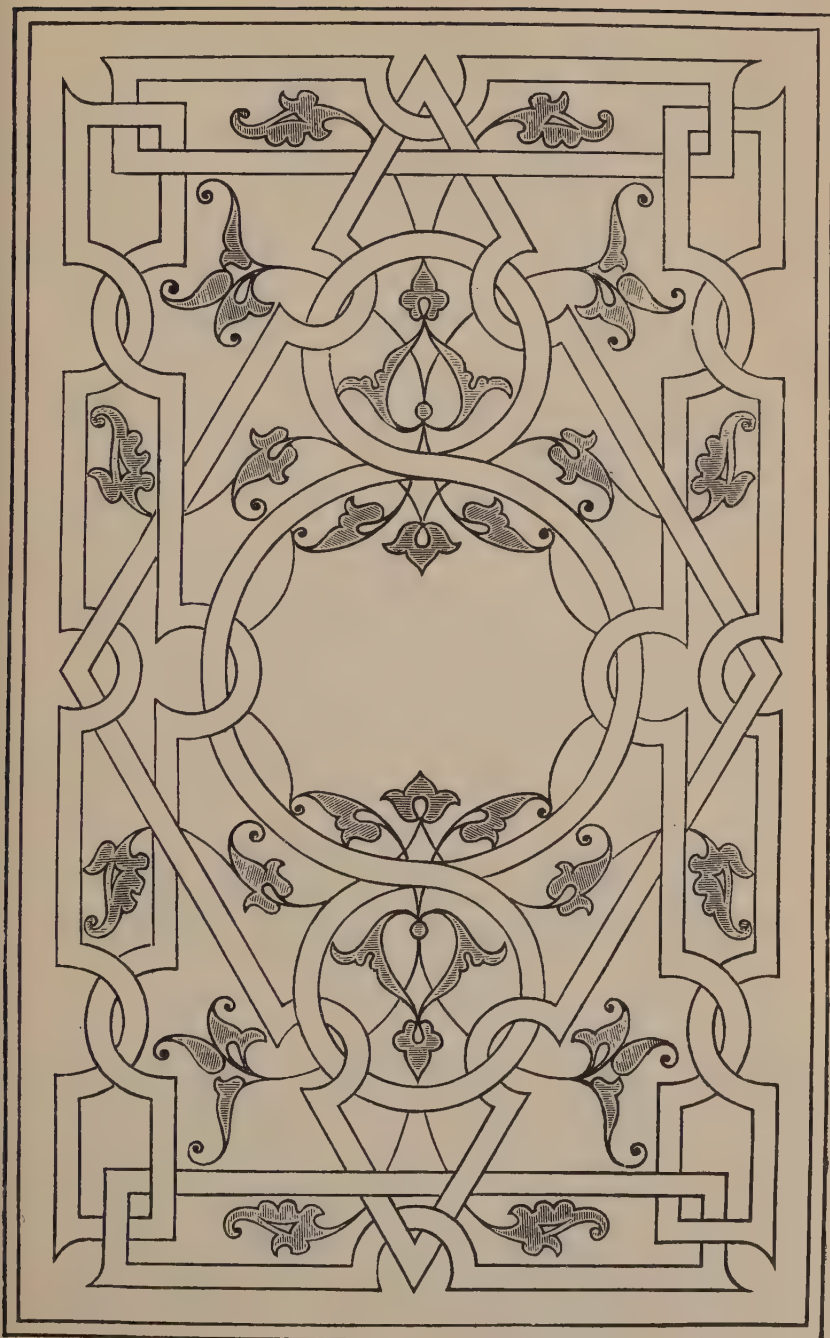
Cover of P. BEROALDI Opuscula, bound for Grolier (Paris, Bibl. Nat.).

have plain backs without any apparent bands, the spaces between the bands being filled by small square pieces of vellum. In Florence and Venice a number of Greek, Arab, and Persian workmen were employed as binders, and now the French, abandoning their own traditions, took to imitating the Italian imitations of Oriental work. In the National Library at Paris (Lat. MSS. 8,393) is a volume presented to Louis XII. by the author, Publius Faustus Andrelini, a native of Forli, who settled in Paris in 1488. This is said by Bouchot¹⁴ to be an Italian binding executed in Italy, but it is most certainly a genuine specimen of French calf binding; the general plan is French, as are also the tools employed with the exception of the two used to produce the central vertical row of ornament and the inner border, which are Italian or imitations of Italian tools. Another binding in the same library, on a copy of Stoa's praises of the City of Paris, bound for the same monarch in 1514, is entirely decorated with French stamps.¹⁵ Most of the bindings executed for Francis I. are entirely in the Renaissance style¹⁶; one of the earliest of these (reproduced in Bouchot, *Les Reliures d'Art*, pl. xxvii.) has his emblem, the salamander, the letter F crowned, and the arms of France surrounded by the collar of the Order of S. Michael, and ensigned with the royal crown within an elliptical frame of strap-work, above which and just below the border line is the title of the book in Greek letters. Many of the book-covers executed for this monarch have on the obverse cover the title, and on the reverse the arms of France in a medallion on a field powdered with the fleur-de-lys, the letter F, and small circles with a dot in the centre. These we know to have been bound by STEPHEN ROFFET, son of Peter, surnamed Le Faulcheur, who was binder to the King from 1537 to 1548, and lived at the sign of the Rose on the Bridge of Saint Michael. The earliest in date of these is a Book of Gospels of the ninth century, now in the National

¹⁴ *Le Livre*, p. 270; *Les Reliures d'Art*, p. viii., the obverse cover reproduced, pl. xviii.

¹⁵ BOUCHOT (*Les Reliures d'Art*, p. viii.) mistakes these for Italian tools; the obverse cover reproduced, pl. xix.

¹⁶ J. B. des Periers, in his *Cymbalum mundi* (Paris, 1537) represents Mercury as sent by Jupiter to have the Book of Fate rebound and hesitating as to how and where to get it done. "Great Jupiter," he says, "bade me have it entirely rebound, but I know not whether he wishes it to be bound in wooden or paper boards, to be covered with calf or with velvet, whether I must have it gilt and change the style of the stamps and the bosses so as to be in the fashion Where do they bind books best now? At Athens, in Germany, at Venice, or at Rome? Methinks at Athens"; that is Paris.



Cover of Montisferrati Marchionum series, 1521, bound for Grolier (Paris, Bibl. Nat.).

Library at Paris (Latin MSS. 257), the reverse cover of which is reproduced by Bouchot (pl. xxviii.); Roffet was paid in 1538 the sum of 130 livres 10 sous Tournois for binding a number of books after the model of this which he had previously executed for the King.¹⁷ STEPHEN ROFFET was also, in all probability, the binder of a copy of Tagault's Treatise *De chirurgica institutione*, 1543 (BOUCHOT, *Les*



Diaper on cover of books bound for Henry, Dauphin of France, 1536-1547.

Fine polychrome painted bindings were produced after 1549, chiefly at Lyons for Grolier and other private book-lovers. Those executed for Henry, Dauphin of France, 1536-1547, have a dolphin ensigned with a crown in the centre. The artists employed by Henry II., 1547-1559,

Reliures d'Art, pl. xxx.), decorated in the centre with the salamander and the arms of France ensigned with the royal crown, accompanied by four impressions of the letter F crowned, within a lozenge interlaced with other geometrical forms outlined in gold, between which are repetitions of the crowned F, which reappears with the fleur-de-lys on the back between the bands. The arms of Queen Claude occasionally accompany those of Francis.



Border on a volume bound for Mary Stuart, c. 1555.

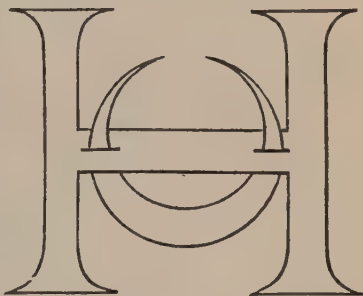
aimed at originality and produced designs of considerable merit, the execution of which is almost always admirably carried out, by whom we know not. It seems, however, quite certain that the decoration or finishing is the work, not of the binder, but of a gilder, a distinct class of artisan of whom at least three or four were employed

¹⁷ "Pour avoir, de l'ordonnance et commandement du roi, rabillé, relié et doré plusieurs livres de la librairie du roy en la forme et manière d'ung Evangelier, jà relié et doré par icelluy Le Fauleheur, escript de lettres d'or et d'ancre."—DELISLE, I, 182.

in the decoration of bindings. On many of the best executed for Henry II. the entire ornamentation, with the exception of the arms and emblems of the centre, was produced by means of a series of fillets of various sizes. With these simple tools they produced masterpieces. A great deal has been written on the signification of the emblems which occur on the bindings. The crescent moon is said by Paul Giovio (*Dialogo delle imprese*, 1556) to have been adopted

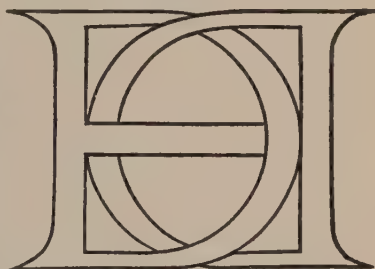


by Henry when he became Dauphin in 1536, with the motto *Donec totum impleat orbem*. The crescent and the H interlaced with one or two crescents occur constantly on books bound for the king. So also does the cipher which is found not only on bindings but



also on all public buildings erected during this reign, as also on many works of art. Can these stand for

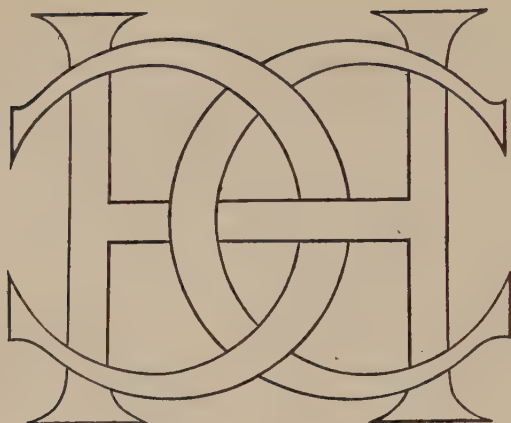
Henri Deux, or are they the initials of Henry and Diana of Poitiers, the widow of Louis de Brezé, with whom Henry is said to have fallen violently in love when only thirteen, she being over thirty?



There is no doubt that they were interpreted in the latter manner by her enemies¹⁸; at the same time if they were known and really intended to stand for Henry and Diana, it is strange that they should be met with on religious books, even on Henry's own Book of Hours (Paris National Library, Latin MS., 1429), and in churches; it also forms one of the ornaments of a necklace of Queen Catherine's¹⁹. Two other ciphers are met with, but only on books and other objects

¹⁸ A. BASCHET, *La Diplomatie Vénitienne*.

¹⁹ The crescent and other so-called Diana emblems, arrows, quivers, &c., occur also in the stained-glass windows of the Sainte-Chapelle at Vincennes, executed by order of Queen Catherine in 1575, long after the death of both Henry and Diana.



belonging to or executed for the queen.²⁰ The king's books, kept during his lifetime at Fontainebleau, were subsequently transported all together to Paris; they are now in the National Library. Diana's books—those bound for her, bear her arms (566)—remained at Anet until after the death of Anne of Bavaria, Princess of Condé, in 1723; they

were sold by auction on 15th November 1724. The artists who designed and executed these fine bindings continued to exercise their skill during the reign of Francis II. and the first years of that of Charles IX.; but fine bindings executed for these monarchs are extremely few in number. During that of the latter, the fashion of covering the entire field within the border with rows of ciphers or other ornaments was introduced; on a fine example the field powdered with minute dots is adorned with large fleurs-de-lys in diagonal rows. A volume in the National Library at Paris,

²⁰ The H intertwined with the double C occurs on the covers of the "*Chansons et Motets en Français et en Latin*," a manuscript dated 1552, now in the Library at Anet, for which they were bought at the sale of M. L. Double. These bindings, engraved by Jules Jacquemart in Techener's *Histoire de la Bibliophilie* (pl. 38), have been proved to be forgeries.



Arms of Henry II.

bound for Catherine de Medicis, has the field covered with horizontal rows of double C's alternating with double K's, both ensigned with crowns.

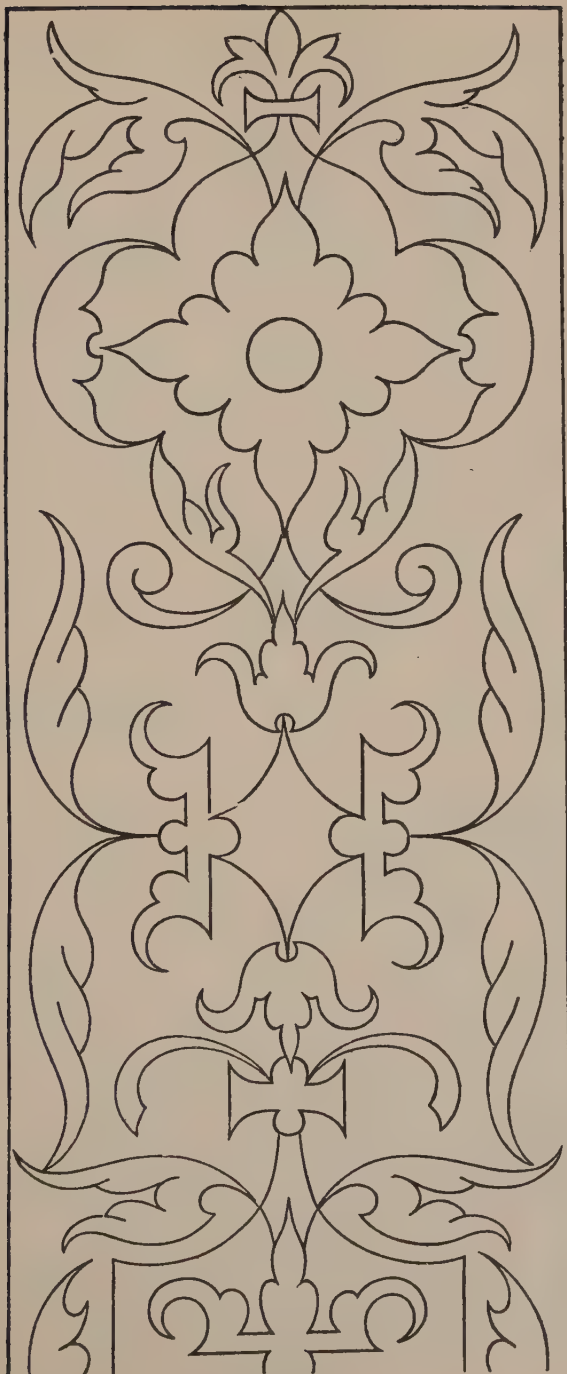
The ornamentation of the bindings executed for Grolier, Francis I. and Henry II., was too expensive for the generality of book buyers. Means were therefore adopted to



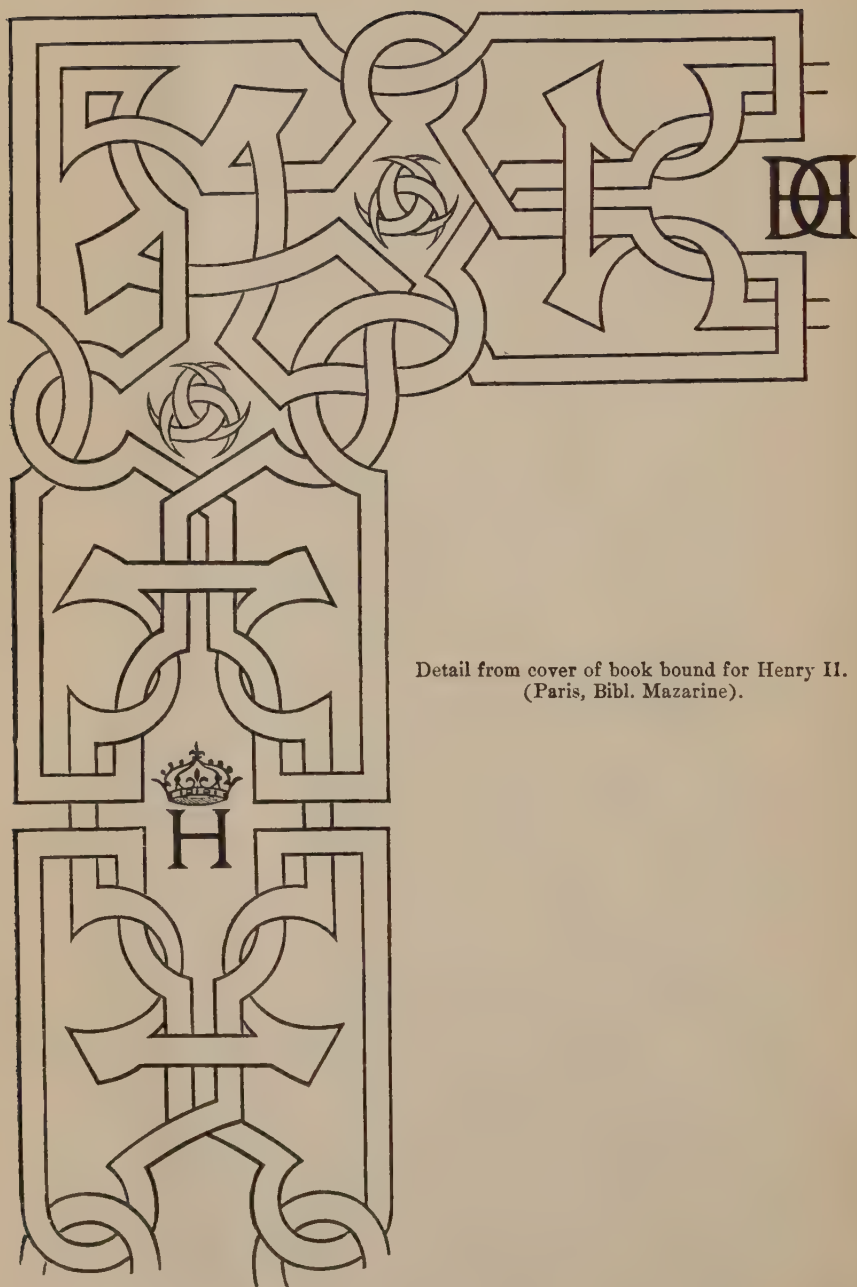
Detail from cover of S. BASILII opera, bound for Henry II.



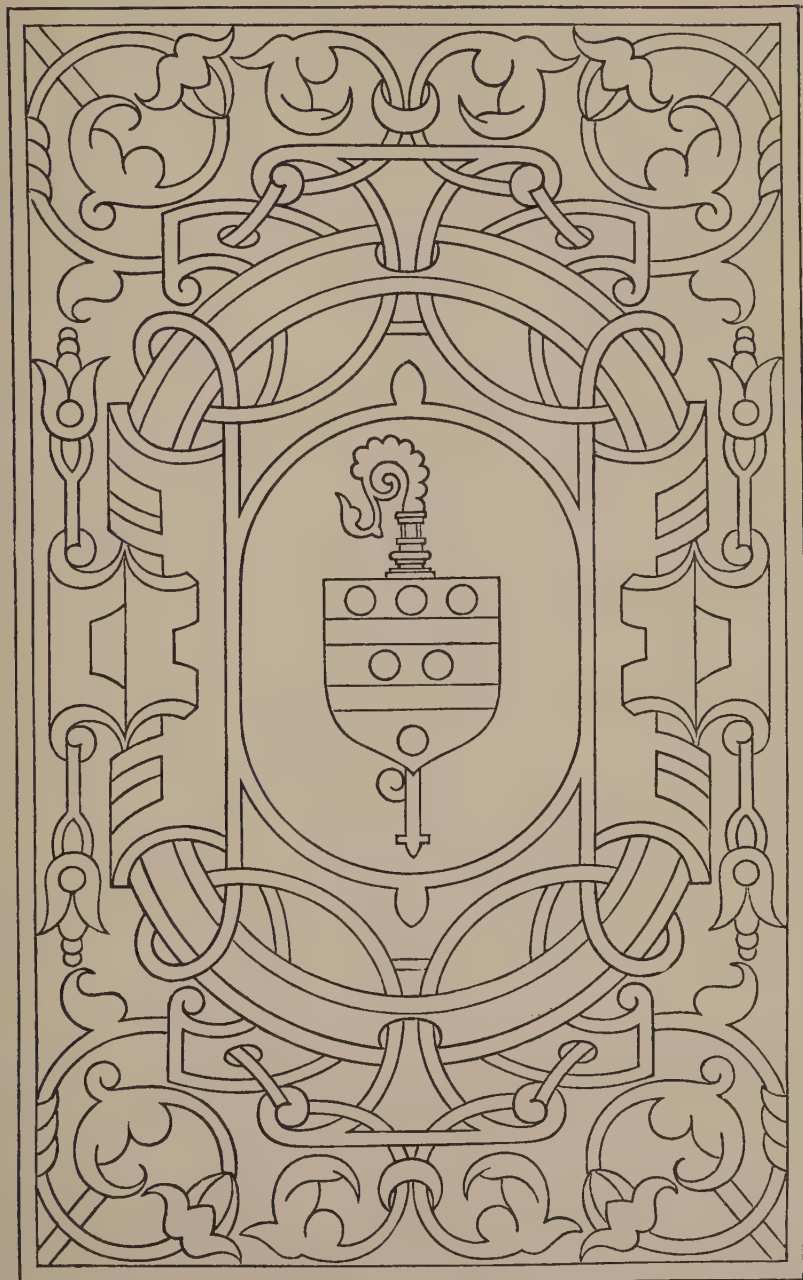
Ornamentation on back of P. Iovii illustrium verorum vitae, 1551 (Paris, Bibl. Nationale).



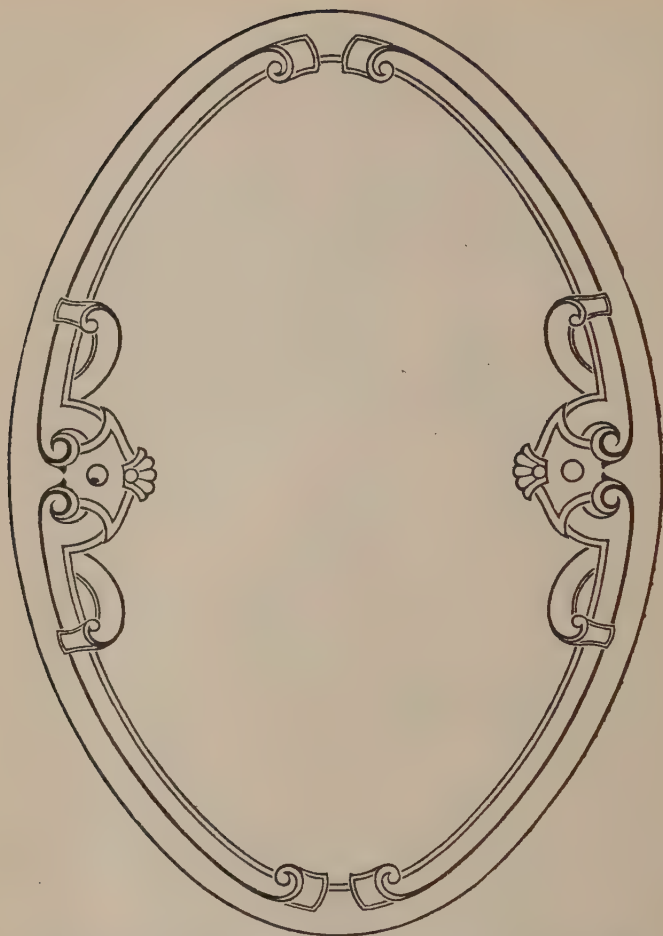
Ornamentation on back of *Pandectarum Juris Florentini*, bound for Henry II. (Paris, Bibl. Mazarine).



Detail from cover of book bound for Henry II.
(Paris, Bibl. Mazarine).



Cover of *La Sainte Bible*, Lyon, 1558, bound for Nicolas Fumée, Abbot of La Couture, afterwards Bishop of Beauvais.

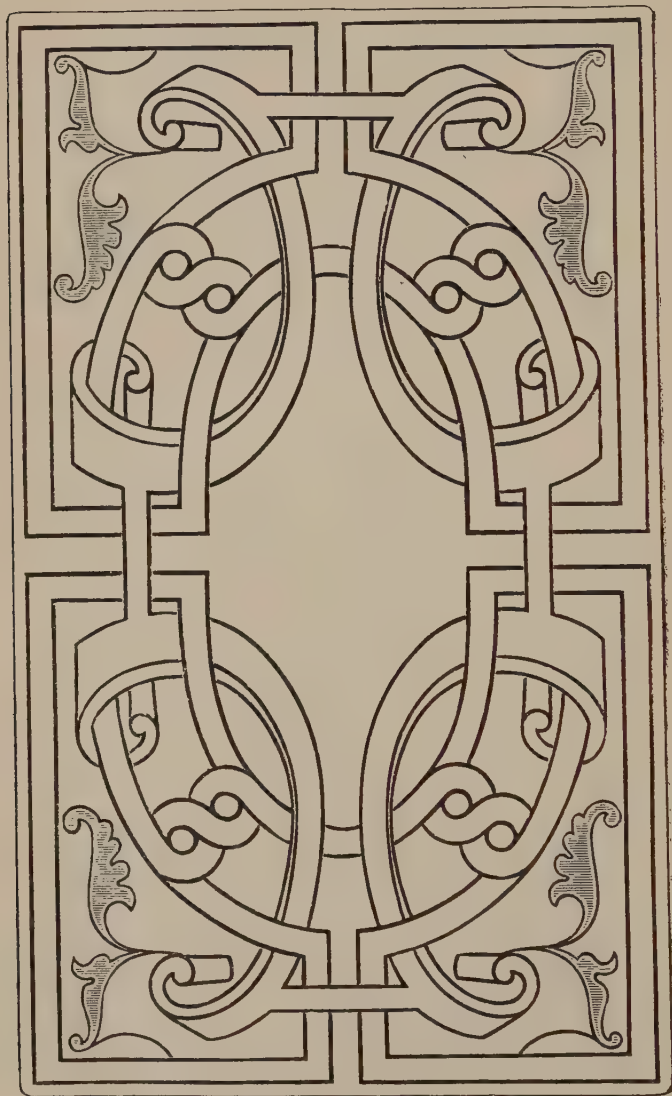


Frame to the arms of France on bindings executed c. 1540- c. 1560.

lessen the cost by a judicious admixture of tooled and stamped work, as on the cover of a volume bound about 1540 for Margaret Legoix. The interlaced ornament has here been produced by means of a panel-stamp; the powdering, foliated corner ornaments, curves, outline and lined leaf-forms, and the letters of the owner's name, by small tools applied by hand. Another design of about the same date, executed in the same manner, is of frequent occurrence, almost always surrounded by a roll-produced border. But on by far the



larger number of small-sized books the whole of the decoration is produced by a single panel-stamp. These imitations



Lyons panel-stamp.

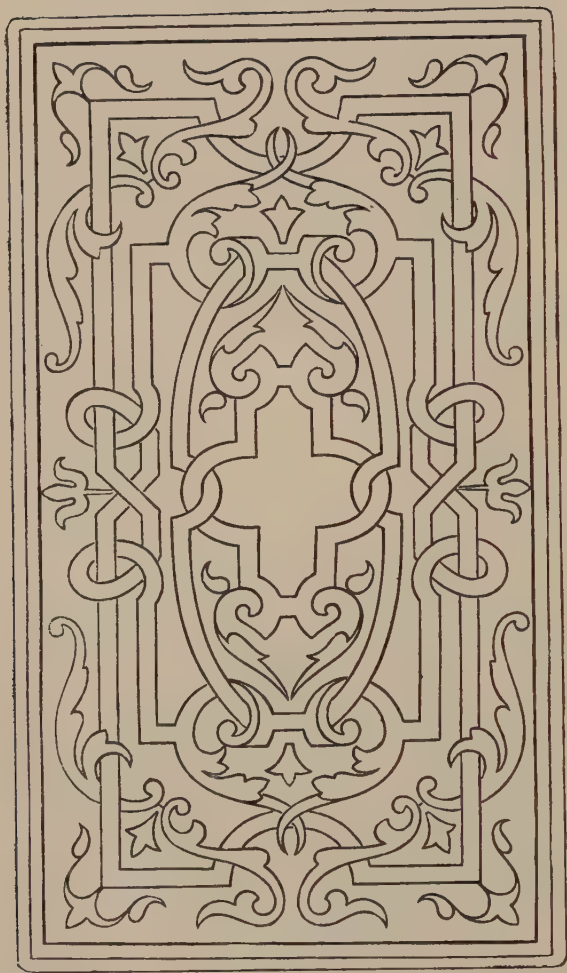
of hand work may easily be recognized by their comparatively mechanical regularity, and by the dulness of the gilding and

the want of sharpness in the outlines; when, as on 573, the panel, too short for the volume to which it was applied, has had to have bands of ornament added at the head and foot, no one can mistake the character of the ornamentation.



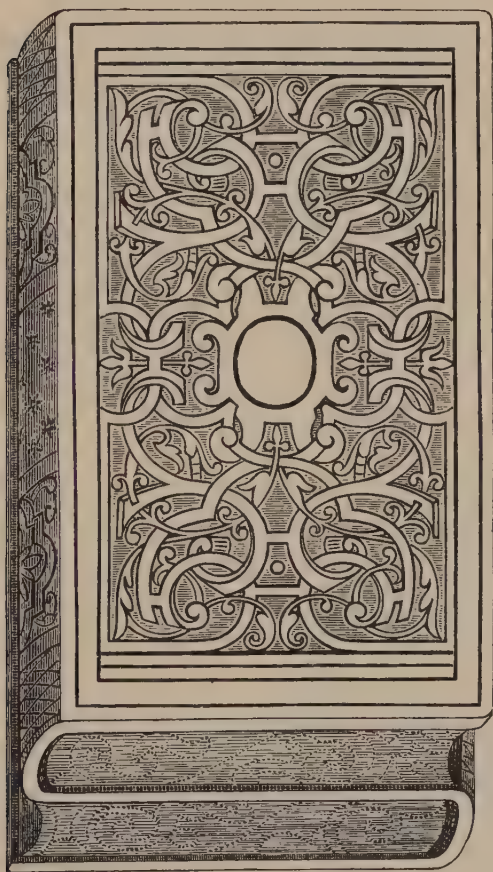
Lyons panel-stamp.

About 1555 a great improvement took place in these commercial bindings. Instead of direct imitations of handwork, panels of interlaced ornament on a lined ground (556, 557, 572) were employed to decorate the covers as on the admirably designed and engraved example which adorns the cover of



French panel-stamp.

two little books bound together, back to back, the second side being common to both. An instance of this mode of



binding occurs in the account of books (p. xlii) supplied to Henry VIII. by Berthelet in 1542. About the same time, or possibly even a little earlier, solid centre and corner pieces were introduced, many of which were of great beauty, and when employed in conjunction with an appropriate border,



Centre-piece.

and with due regard to the proportion of the cover, the effect is often charming.



Though much has been written in France of late years on eminent book lovers, and still more on notorious persons for whom books were bound, very little has been discovered as to the binders themselves. CLAUDE DE PICQUES, bookseller, was binder to Charles IX. Towards the end of his reign a new style of ornamentation was introduced, composed of bands interlaced so as to form geometrical compartments, which with the exception of that in the centre were left plain. Volumes decorated in this style for Henry III. have in the central compartment a figure of Christ on the cross with the Blessed Virgin and S. John, and on the back, in compartments, almost always without apparent bands, his motto *Spes mea Deus*, and death's heads and cross-bones. Other bindings executed for this monarch are adorned with the instruments and emblems of the Passion, and have in the centre the cross with the lance, reed and sponge, and crown of thorns, or else a large figure of death, with a scythe and an hour-glass on a field powdered with tears.

Another system of ornamentation introduced during this reign consisted in surrounding the arms in the centre with

tooled branches of foliage. The backs of some bindings of this class, without bands or divisions of any kind, are adorned in their entire height with branches of tooled foliage. This branch-work quickly became fashionable, and, as with the interlaced work a century earlier, so now with this, a similar effect was produced by means of stamps.

NICHOLAS EVE, printer, bookseller, and binder to Henry III., bound for that king in 1579 forty-two copies of the Statutes of the Order of the Holy Ghost. One of these is now in the British Museum; another, exactly similar, in the National Library at Paris. They are in olive-brown (originally orange) morocco, adorned with alternate horizontal rows of fleurs-de-lys and flames; in the centre of the obverse cover are the arms of France and Poland, each ensigned with a royal crown; beneath these, the letter H crowned, and two laurel branches, all surrounded by the collar of the Order of the Holy Ghost and ensigned by a crown bearing the legend, MANET VLTIMA CAELO. Above and below and at each side is an oval medallion with the Holy Ghost in the form of a dove descending from heaven. In each of the angles is a cipher composed of the united initials of Henry and Louisa of Lorraine. The reverse cover is exactly similar save the centre ornament, which consists of the king's arms ensigned with a crown and surrounded by the collar of the Order. The following document shows that Eve was paid 47½ crowns for binding the 42 volumes.

“A Nicholas Eve, laveur et relieur des livres et libraire du Roy, 47 escus et demy pour avoir lavé, doré et réglé sur tranches 42 livres des statuts et ordonnances de l'Ordre, reliez et couverts de maroquin orange du Levant, enrichis d'un côté des armoiries de Sa Majesté pleines dorées, de l'autre de France et de Pologne, et aux quatre coins des chiffres, et le reste de flammes, avec leur fermoir de ruban orange et bleu, suivant l'ordonnance de M. le Chancelier du 26 et quittance du 27 Décembre 1579, cy 47 écus et demy.”²¹

Bouchot (*Reliures d'Art*, p. xvi) attributes to Nicholas Eve bindings in the style now known as *à la Fanfare*.²² This style of decoration consisted in filling the geometrical

²¹ This extract from the Clairambault MSS. was first made known by M. Thierry Poux, the learned Keeper of Printed Books at the National Library, Paris.

²² This absurd designation is derived from the title of a book, *Les Fanfares et Courrees abbadesques*, bound in imitation of these sixteenth century works by Thouvenin for C. Nodier.

compartments formed by outline interlaced work with small tooled ornaments, flower calices and leaf-forms, and the intervening spaces with olive branches. In the earlier examples, c. 1567–1575, these tools are lined. In the later, the branches of foliage grow larger; some of the larger spaces are filled with spirals charged with flower calices; and every interval, no matter how small, is occupied by a minute quatrefoil or by dots either in triplets or singly. The collectors of the last thirty years of the sixteenth century were greatly enamoured of these bindings, which, though inferior in conception and artistic taste to all preceding styles, are remarkable for their admirable execution. In the latest examples of this style, palm branches often alternate with the olive and laurel branches, and the spirals are smaller but employed in greater number. On the less costly bindings executed during the last forty years of the sixteenth century the interlacing bands were confined to the centre and corners, as on a volume belonging to St Elizabeth Falaize (578); on the more ordinary they were altogether suppressed, and the branches of foliage were produced by means of single stamps, the leaves of these being reduced to an absurdly small size.



Tools, second half of 16th century.

GEORGE DROBET, bookseller and binder to Henry IV., was established at Tours, from whence he removed to Paris about 1595. A binding by him is reproduced in Gruel's *Manuel* (pl. 28).

Tools.

c. 1567–1575.



Tools, second half of 16th century.

CLOVIS EVE, 1596, 1619, brother of Nicholas, was bookseller and binder to Henry IV., and also to Louis XIII. He turned out excellent work. A beautifully executed example, powdered with fleurs-de-lys alternating with the letter L ensigned by a royal crown, is reproduced by Gruel (pl. 33). To this binder are generally attributed certain book-covers which are adorned with flower sprays within ovals in vertical rows formed by slender intertwining branches, bordered with minute leaves, not growing from, but stuck on to them; the central compartment of the obverse cover being occupied by three fleurs-de-lys on a curved band, and that of the reverse by a lily in flower surrounded by the motto *EXPECTATA NON ELVDET*; the whole enclosed within a border adorned with palm and olive branches and stars.²³ These bindings, which are in red morocco if the books relate to theology or history; in citron, if to science or morals; and in olive-green, if containing poetry, are further said to have been executed for Margaret de Valois, daughter of Henry II., and Queen of Navarre, after her own design. These attributions, unsupported by any evidence whatever, seem to be due to the fertile imagination of a Parisian bookseller, and must be rejected without hesitation as utterly unworthy of credence. Neither the arms, nor the emblem, nor its accompanying motto were ever used by this princess, nor does any one of the tools on these bindings appear on any authentic work of Clovis Eve.

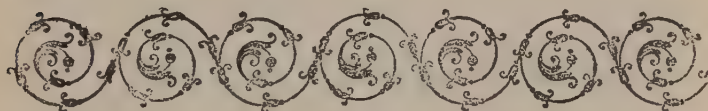
This style of ornamentation was, however, much used. An early example on white vellum is reproduced by Marius Michel (*La Reliure Française*, pl. viii); on this the central compartment is occupied by escucheons with the arms of France and Navarre surrounded by the collar of the Order of the Holy Ghost, and ensigned with the royal crown; the others contain alternately a fleur-de-lys or an H ensigned by a crown; in this instance the ovals are adorned with a little rose at the points where they join those above and below them. Bindings similar in style were executed for Antoinette de Vendôme, aunt of Henry IV., for Nicholas de Villars, bishop of Agen, 1588-1608, for Guyot de Salins, canon of Beaune (576), and for many other persons. These

²³ Reproduced by BAUCHART (vol. I., p. 138) and by WHEATLEY (pl. xxxvi) the latter from the binding of a volume printed at Antwerp in 1596. Compare with these 576, 577, 581 and 582.



Block for centre piece.

were often bordered by a succession of branches of varied foliage, or of spirals springing from each other



MACÉ RUETTE, printer and bookseller, 1606-1638, succeeded Clovis Eve as binder to Louis XIII.; he is said to have invented the art of marbling paper²⁴ and yellow morocco. In his time dotted lines began to be intermingled with the slender branches of foliage which had

²⁴ As I have shown (p. xx), all that he can have done was to discover the secret of its manufacture. This paper was really invented and first made in Turkey, where a great variety of patterns were produced. The French marbled paper of this period is all of the wavy combed pattern.



Cover, c. 1645.



Cover, c. 1645.

been employed during the reign of Henry IV.; these new tools were used not only separately to decorate the angles



Tools used in XVII.
century.

of the fillet borders, but also as elements of the centre ornamentation. A copy of John Talpin's *Institution d'un Prince Chrétien* (Paris, 1567) and of Tabourot's *Bigarrures du Seigneur des Accords* (Paris, 1583) with the ciphers of Louis XIII. and Anne of Austria, in the library of Baron James de Rothschild (Catalogue, pl. 11), are good examples of this style. Other bindings have the geometrical interlacings with only a very few small ornaments of the new style (*Heures à l'usage de Paris*, QUARITCH, n° 100).

ANTHONY RUETTE, son of Macé, and also a bookseller, 1637-1650, succeeded his father as binder in ordinary to the king, which position he continued to hold under Louis XIV. A Holy Week book in the collection of Baron J. Pichon, bound by him in 1644 for Anne of Austria (GRUEL, pl. 64), retains as the groundwork of its ornament the geometrical compartments formed by plain interlacing bands, but these are filled, some with the royal ciphers or fleur-de-lys in conjunction with the palm and laurel branches of the previous reign, others with

curves of minute gold dots, technically called *pointillé* work, the whole being enclosed within a border, the design of which is adapted from lace work. No bindings of the time of Louis XIV. are so celebrated as those attributed to LE GASCON, who is said to have bound the manuscript poem *La Guirlande de Julie*, written by the celebrated caligrapher, Jarry, and found by Mad^{lle} Rambouillet on her



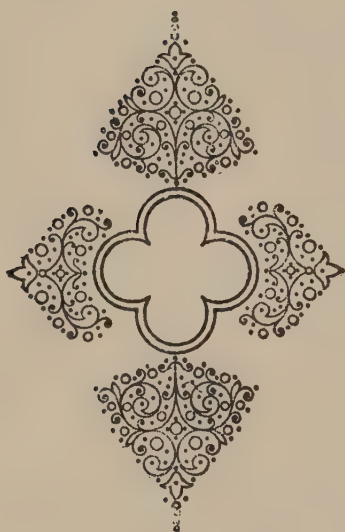
Tools employed
during the reign
of Henry IV.

toilet-table on New Year's day, 1633. Nothing, however, is known of this binder, or more probably gilder; his name is not to be found in any list of the company of booksellers and binders, nor on any binding, nor in any book of household expenses or other document. It is, of course, just possible that he may have lived in the Liberty of the Temple, of the Palace, or of S. John Lateran, or that he may, like Nicholas Robert of Langres, who painted the flowers in the *Guirlande de Julie*, have been in the service of Gaston, Duke of Orleans. I am inclined to believe that Le Gascon was really the sobriquet of an unidentified gilder, a pupil of the artist who decorated the De Thou bindings. The genuine work of Le Gascon is almost always executed on red morocco of a peculiar tint, which he seems to have brought into use as a binding material. During the whole of his career he employed the outline interlacing bands, enclosing geometrical compartments, as the ground-plan of all his more richly ornamented work, of which the effect is very fine, the red interlacing bands showing out boldly on a ground completely covered with *pointillé* work. One of the finest bindings in this style in the British Museum adorns a copy of Ciacconi's *Historia utriusque belli Dacici* (Rome, 1616); another (Egerton MSS., 1067) executed for Dominic Segurier, bishop of Meaux (d. 1657), has his arms in the centre and his cipher in other compartments. Habert's Life of Cardinal de Berulle (Paris, 1646), in the collection of Baron James de Rothschild, which bears both the arms and the cipher of Segurier, is a still finer specimen, and has a morocco lining, with radiating ornaments. Eight of the circular compartments on each cover are occupied by the profile head of a man executed in *pointillé* work.

Le Gascon had no equal, but a host of imitators. Some of these were doubtless his pupils; others his rivals, who copied his tools and tried to copy his work. One of these executed the binding of the 1640 folio Paris edition of the Imitation of Christ (National Library, Paris), which he proudly signed at the foot of the lining: FLORIMOND BADIER FECIT. INV. Both cover and lining are reproduced by Gruel (pl. 15 and 16), who puts him forward as the real Le Gascon, whereas he was an inferior workman who managed to copy the real man's work on the outside, but made a dead failure of the decoration of the lining.

The real Le Gascon bound for Habert de Montinort (d. 1657) a number of little volumes adorned with straight and curved fillets with little vases of flowers, ornaments of

pointillé work, or like those on p. cvi, at the angles, and generally with the accompanying ornament in the centre.



Details from Le Gascon
bindings.

The numerous clumsy imitations of Le Gascon's work brought about a reaction in the latter half of the reign of Louis XIV, when tools formed entirely of lines or of lines



intermingled with *pointillé* were much used. Roulette



Book cover, xvii century.



Lace ornament, xvii century.

stamps, seldom employed by Le Gascon, are conspicuous on the bindings of his imitators.

Besides these richly ornamented bindings, much good simple work was done in the seventeenth century. Many of De Thou's books have no other ornaments than a simple fillet border with his arms or cipher in the centre. The so-called Jansenist bindings are also well known; oddly enough some of these were really very costly, having morocco linings covered with tooling, a strange contrast to the affected simplicity of the exterior.



Ornamentation on back of book-cover, xvii century.

The bindings executed for Louis XIV. are richly gilt but devoid of taste. The same observation applies to those executed for the nobility. The most artistic are the covers bordered with tooled lace-work, quickly imitated by roulette work.

ELIGIUS LE VASSEUR, admitted to the Booksellers' Company in 1636, was, according to La Caille, the most skilful binder of his day. He died in 1698. PETER MICHON, 1664-1716, bound the books of Fr. A. Le Roy, which, though not in the best taste, are rich and generally morocco-lined.

Up to 1686 the Binders had formed part of the Corporation of Printers and Booksellers, subject to the University, all the members of which were required to be able to read not only Latin, but also Greek. By a decree dated 7th September, 1686, Louis XIV. separated the Binders and Gilders from the Printers and Booksellers, and formed them into a separate corporation under the University. Both bodies, however, remained united as members of the Confraternity of Saint John the Evangelist. The statutes of the New Corporation as approved by Louis XIV. are printed at length by Gruel (pp 66-70). From these we learn that the members of the Booksellers' Company were forbidden from thenceforward to bind books, or to get them bound by any other persons than the members of the new corporation, who, on the other hand, were forbidden to deal in books. Forty-five members of the old body gave up the business of bookselling to devote themselves exclusively to bookbinding.

LUKE ANTHONY BOYET, sometimes called BOYER, 1680-1733, was binder in ordinary to Louis XV.²⁵ He bound also for several distinguished collectors: the Baron de Longepierre, Isabella, marchioness of Chamillart, the Count d'Hoyrn, Fléchier, bishop of Nîmes, and the Treasurer-General, Bellanger. He made use of stamps engraved to imitate the *pointillé* work. The execution of his bindings, as a rule morocco-lined, is excellent; the stamps he used were also well designed, but the finishing inferior to that of Le Gascon.

ANTHONY MICHAEL PADELLOUP stamped his bindings with great plaques of lace-ornament, gorgeous but seldom tasteful. JOHN CHARLES HENRY LE MONNIER, 1757-1772, binder to the Duke of Orleans, was celebrated for his

²⁵ See the Note of Books bound for the King by Boyet from 1705 to 1707, published in the *Miscellanées bibliographiques*, Paris, 1879, and by E. THOINAN, *Recherches sur les Relieurs royaux*.

rich mosaic bindings, which he signed MONNIER FECIT. They are admirably executed, but as a rule his designs are not pleasing. The binding of *Les Amours pastorales de Daphnis et de Chloe*, 1718, reproduced by Gruel (pl. 45), is exceptionally good.

After this the designs got poorer and poorer, and one may fairly say that regularity and precision of execution are the only points on which French work executed during the last 100 years can lay claim to any merit whatever.

Very little is known as to the organisation of stationers in France prior to the fifteenth century. The tax-rolls of Paris for the year 1292 contains the names of ten binders, two of whom were Englishmen. In 1368 the craft could only boast of six binders. In 1401 the writers, illuminators, booksellers and binders of Paris were united into a confraternity under the patronage of Saint John the Baptist, in the church of Saint André-des-Arts. The letters patent of Charles VI. authorising its establishment are dated 1st June 1401, and mention by name two binders, WILLIAM DESCHAMPS and SIMON MILON. I do not know how long this confraternity existed, but in 1467 the booksellers, writers, illuminators, parchment sellers, binders and gilders formed the confraternity of Saint John the Evangelist in the church of the Trinitarian canons, their chief festival being the Feast of St. John at the Latin gate (6th May). In 1513 Louis XII., by letters dated 9th April, exempted the booksellers, binders, illuminators and writers of the University of Paris from the payment of taxes on the produce of their handwork. This branch of the University was composed of 24 booksellers, 2 binders, 2 illuminators and 2 writers. The two first binders of the University of Paris were WILLIAM EUSTACE and PETER ROFFET. At this period each University in France appears to have had two binders.



Cipher of Louis XIV.

Tools for ornaments
on backs, XVIII
century.Tools,
XVIII century.

Lace ornament of borders, c. 1700.



Roll-stamp, end of XVII century.

Lace ornament for
borders, XVIII
century.

Roll-stamp, end of XVII century.



Roll-stamp, XVIII century.



Tooled lace ornament, XVIII century.



Stamp, XVIII century.



Stamp, XVIII century.



Border, XVII century.



Lace border, c. 1750.



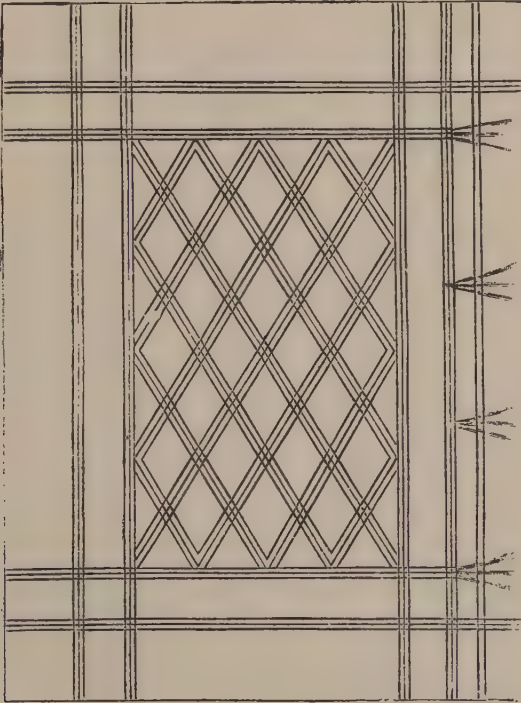
Tool, end of XVIII century.



Roll-stamp, c. 1760.

GERMANY

A large proportion of books, both manuscript and printed, produced in Germany were, until well into the sixteenth century, bound in boards, only the back and from a quarter to a third of the sides being covered with leather or pig-skin (*See* GRUEL, pl. 25 and 58). The covers were apparently seldom adorned with stamps until the fifteenth century; the only earlier examples that I have met with were fashioned in the fourteenth in the bindery of the Benedictine monastery of SS. Peter and Paul at Erfurt, which, at the period of their production, was in possession of the Psalter bound at Durham described under n^{os}. 4 and 5. This may be no more than a curious coincidence,



as the only analogy between the decoration of its covers and that of the earliest fashioned in the Erfurt monastery, is that the sides are subdivided into compartments by intersecting bands decorated at intervals with small stamped

ornaments, an arrangement of which I know of no other example in German work, the stamps as a rule being separated from one another by fillets, and enclosed within a frame formed by parallel fillets intersecting each other at right angles and prolonged to the edges of the cover. Some of the Erfürt bindings (610) are stamped with the seal of the community, bearing a full length figure of Saint Peter on a diapered background surrounded by a marginal legend. Almost all have a fleur-de-lys between two doves; on the earlier examples the stamp is lozenge-shaped, the fleur-de-lys being in the upper portion and the birds addorsed; on the later, the stamp is elliptical, and the birds, perched on the side leaves of the fleur-de-lys, are pecking at its upper part, which is prolonged to the point of the ellipse. This design, however, is not peculiar to this monastery; we find it again on books bound in the abbey of S. Florinus at Schönau (611), the binding of which in the fifteenth century possessed stamps of great beauty, though one of them, probably the monastic seal, was very rude; its library mark was



The earliest examples of bindings bearing the binder's name were fashioned at Geislingen (Württemberg) by JOHN RICHENBACH, chaplain of the church there; one of these volumes (612) was bound in 1467 for the then rector of the schools at Gmünd, another for Bartholomew Stolcz (615), others in 1470 and 1475 for George and J. Ruch, priests in the same town; the leather employed is coarse, and if the general designs of the earlier examples are not very tasteful, their execution, in which over 60 stamps were employed, is very carefully carried out and shows that this priest must have had considerable practice. The bindings executed by CONRAD OF STRASSBURG (616), a contemporary and doubtless professional binder, show both skill and taste in the combination of the stamps, some of which are beautifully designed and cut. I have not as yet been able to discover where he worked, but the designs of his stamps are similar to those used at Schönau and Ulm.

JOHN ZULCPACH or SULCPACH, probably a Suabian (617), was another good binder; his name occurs on the cover of the German Bible printed at Strassburg by Eggestein after 1466, now in the University Library at Nördlingen; but the palm must be awarded to JOHN

HAGMAYER of Ulm.¹ He employed, in addition to a considerable number of stamps of great beauty, two magnificent large panels (618, 619), the one adorned with figures of 13 quadrupeds, an ape and a dragon, the other, with those of 14 birds and a dragon, enclosed within graceful curves of conventional foliage; these panels, evidently the work of a skilled engraver, were probably designed to adorn the covers of some book relating to Natural History, and afterwards employed on other volumes without reference to their contents. The animals are copied from those on the playing cards engraved by the master E. S. of 1466. AMBROSE KELLER, the Augsburg printer and bookseller, was another binder whose stamps (621) are good both in design and execution. The Augsburg binders of the last quarter of the fifteenth century also displayed considerable taste. The earliest examples of gilt tooling (*see* p. xvi) were executed here; an instance occurs on a manuscript in the British Museum (623) bound by ANDREW JÜGER in 1470. In 1472 Melchior von Stamheim, abbot of the monastery of Saint Ulric and Saint Afra at Augsburg, set up a printing press to employ the brethren, that they might not give way to idleness but spend their time usefully in preparing books, correcting, rubricating, and binding them. The monastery, however, continued also to employ the craftsmen of the city, and from 1490 to 1494 paid 63 Rhenish florins to a citizen named NICHOLAS for binding books, as also for furnishing clasps, corners, and other requisites. The celebrated printer, Erhard Ratdolt, employed a number of binders; a memorandum² found in the cover of a volume in the library of the Charter-house at Buxheim gives us the names of three, BRESTEL, BARTHOLOMEW, and MARK MILLER. A large number of liturgical books printed by Ratdolt still preserve

¹ A copy of Saint Bonaventure's *Quaestiones super 1 Sententiarum*, printed at Eichstaedt, not only bears his name stamped on the cover, as does 620, but an inscription on the inner side of the cover informs us that the volume was bought at the fair of Nördlingen in 1480, for 1 Rhenish florin and 5 Bohemians, and that 15 Bohemians were paid to the stationer at Ulm for stitching and binding it; this inscription runs as follows:—"Hunc librum
"emit sibi Magister Hieronimus Paternoster ex Schwebisch hall anno a
"Nativitate Domini Millezimo quadringentesimo octuagezimo in nundinis
"Nordlingensibus pro uno floreno Renensi et quinque Bohemicalibus, et de-
"dit pro incorporacione et illigacione quindecim Bohemicales cuidam
"corporiste Ulmensi."

² The document, copied at Munich in September 1883, when the library was dispersed, runs as follows:—"1514 ady 4 tag Februarii, ich, Erhart Ratdolt,
"hab ein vertrag gemacht mit dem Marx Miller, buchbinder, der soll mir
"binden in dem tax wie er mir vor hatt bunden, auch wie mirs Brestel und
"Bartholome bunden haben; und was ich in matery zu binden gib, soll er
"mir trewlich wider antwurten, darumb ist bürg des genannten Marxen
"schwecher Hans Schlegel und Johannes des Reymans diener im gewelb
"ain Jar lang."

their original bindings, some in brown calf, some in pigskin. They are generally adorned with long vertical bands of interlacing strap-work, with dots or small rosettes in the interstices, enclosed within a border formed by two bands, the one a flowing branch of foliage and flowers with birds, the other, some hunting scene. The calf bindings have often details, such as roses and lilies, and the title, in gold. Hunting scenes frequently occur on the bindings of liturgical books produced in Suabia, Franconia, and Bavaria, less



Border from a Suabian binding, c. 1500.

often in other parts of Germany. The use of these dates from very early times and is thus explained by a writer of the twelfth century: "We offer God the produce of our chase when by good example and by preaching we convert noxious animals, that is to say, perverted men. The Christian's hunt is the conversion of sinners; these are represented by hares, kids, wild boars and stags. Hares represent the incontinent; kids the proud; wild boars indicate the rich, and stags the worldly-wise. We strike these animals with four arrows, when, by the example of continence, humility, voluntary poverty and charity we convert the four sorts of sinful men by destroying the bad habits of their past life. We pursue them with dogs when we frighten them by the voice of preachers. Thus we cause them to fall into the nets of faith, and lead them to the practice of our Holy Religion."³

Franconia was also celebrated for its bindings. At Bamberg the Benedictines, Dominicans and Augustinians all had binderies, but only the last named appear to have executed work for persons not belonging to their own order; they stamped their bindings with their mark; and the Dominicans, the books of their own library with this. The only binder whose name I have found on bindings executed here is JOHN FOGEL, who decorated his covers with interlaced ornaments and with the bust of a musician surrounded by foliage.



³ MS. of Herrade, formerly in the Town library, Strassburg, quoted by MARTIN, *Mélanges d'Archéologie*.



Border from
Bavarian
binding, c.1490.

Nuremberg not only produced very good work in the latter part of the fifteenth and commencement of the sixteenth century, but, owing to its very considerable trade in books, may be said to have set the fashion as to the decoration of their covers. It will be as well, therefore, to make some general remarks as to the leading features during this period. About 1470 the central portion of the covers began to be divided into double ogee-shaped compartments by undulating lines alternately approaching and receding from each other; these at first were somewhat clumsily reproduced by the repetition of small stamps, as on a binding by John Richenbach (615) and another (644), executed at Lueneburg about 1480; this sort of diaper, of very frequent occurrence on woven stuffs, gradually replaced on bindings that formed by intersecting diagonal lines, and for nearly half a century was employed throughout the greater part of Germany, but it is rarely met with on bindings executed at Coeln or in the towns of the Lower Rhine or Westphalia. The spaces enclosed were generally stamped with a conventional floral ornament, sometimes of very beautiful design, occasionally, but very rarely, with the figure of a saint, as on a Nuremberg binding (656), or of some allegorical personage (659) or animal (660). A favourite motive for the adornment of the borders was a slender pole, entwreathed with foliage (625), a motive much employed by



Diaper,
Nuremberg.

illuminators for the adornment of the margins of the interior. This was replaced about 1470 by a ragged staff with leaves curling round it (616, 626, 648, 655, 660, 666, 667, 668), the latter often, after 1480, alternating with roses (652, 656, 664, 677, 697), small at first, afterwards bold and large (653, 659, 680); sometimes after 1500 having the figure of a king with orb and sceptre rising out of them (697, 705); the rose was occasionally replaced by a medallion with a figure (659). Towards the end of the century the ragged staff disappears, and the border is composed of foliage and roses (670, 691, 693); then about the same time borders of flowing branches of vine with tendrils and grapes were introduced, as on a fine example executed at Lueneburg in 1511 (697):

Borders of cresting make their first appearance on bindings about 1474 (620, 643), these are generally produced by a roulette stamp; sometimes, as on two Lueneburg bindings of 1486 (644, 665), they are formed by repetitions of semicircles with leaves stamped at the points of junction.

Reverting now to my notice of local binderies, I would mention Wuerzburg as one of the towns in which they evidently flourished, the planning of the ornament showing considerable taste (553). The earliest binding there executed bearing a name is that of a Wuerzburg missal of 1484, in the library of the Historical Society in that town; this (652) has an elegant border of foliage and flowers with scrolls at intervals inscribed. About the same time JOHN FÜCKER was working at Eichstaedt (647).



Many of the monasteries had excellent binderies, well furnished with a variety of tools; most if not all of these made use of some special stamp to impress on the bindings of the books of their own library; when volumes were acquired already bound this mark was drawn or stamped on the inside of the covers (687). In addition to those already mentioned I give here the mark of the Benedictine abbeys of Benedictbeurn (650). Those of Tegernsee (688, 715), and Molk (648), the Cistercians of Amorbach (671), and the Dominicans of Vienna, will be found in the catalogue. The bindings of the last named are remarkable for their elegance; their mark was an escutcheon charged with the letter P and ensigned with a crown (640).

The binders of Strassburg, Hagenau, and Spire all turned out a quantity of stamped work; but the execution

is often careless, as for instance the cover of a Breviary (628) bound for Bishop Albert of Bavaria in 1478. The Brothers of Common Life at Butzbach and Marienthal both had binderies, but the ornamentation of the volumes there bound which I have come across is very simple.

Of the binders of Mentz little is known. A copy of the so-called Mazarine Bible in the National Library at Paris gives us the name of a vicar of the church of S. Stephen, Henry, son of Albert Cremer, who not only illuminated both volumes but bound them, completing the New Testament on the 15th and the Old on 24th August 1456. Many of the stamps which adorn the bindings produced at Mentz are remarkable for their beauty.

Bindings executed at Coeln and in the towns and monasteries of the Lower Rhine and Westphalia during the fourteenth and fifteenth century, resemble those produced in the Low Countries. Indeed it seems probable that as in painting, so also in many of the minor art industries, the craftsmen of Coeln led the way, but owing to the constant inter-communication between this important city—the Rome of the north—and the towns of the Low Countries, every fresh improvement was quickly known, modified, and developed. Few early Coeln bindings, however, have come down to the present time. In the Municipal Archives, however, there is a volume bound in that city about the year 1360, impressed with two panel stamps, the one representing, beneath an elegant trifoliated crocketed canopy, the Adoration of the Magi, with the legend: NTV DIVINO TRES REGES DANT TRIA TRINO, the whole enclosed within a border of flowing foliage springing from two monsters face to face in the centre at the foot, and terminating at the head on each side of the finial of the canopy. The other panel is divided by vertical lines into three compartments; that in the centre inscribed: HENRICVS WALRAM ME FECIT; those at the sides are occupied by birds and other animals within circles. The same binder employed a panel-stamp similar to this, surrounded by a border of flowing foliage springing from and terminating in interlaced dragons. Another Coeln binder of the fifteenth century, belonging to some religious community, probably to that of the Brothers of Common Life, used two panel-stamps, the one representing the Adoration of the Magi, the other, Christ's entry into Jerusalem, each surrounded with this legend interrupted at the angles by a quatre-foil: + FRATER IOHANNES DE WESALIA OB LAUDEM XPRISTI ET MATRIS EIUS LIBRUM HUNC RECTE LIGAVI. He also employed an oblong band

in five compartments with a fleur-de-lys between two doves addorsed within a circle accompanied by four demi fleurs-de-lys. Coeln binders sometimes adorned their book-covers with figures of Saints impressed from copper-plates; these are sometimes of the class from which the so-called crible prints were produced; two examples with figures of Saint Katherine and Saint Barbara on diapered backgrounds are preserved in the Royal Library at Brussels (632). More often, however, the covers of books bound in Coeln are adorned with a variety of small stamps, among which are frequently found the arms of the city (676) and diocese.

The monasteries in this province generally stamped their book covers with religious emblems and with labels bearing the names of their patron saints; examples from the Benedictine monastery of Saints Cosmas, Damian, and Simeon at Liesborn (634), and from other monasteries (635) are described in this catalogue.

The adornment of books bound in the wealthy city of Luebeck, show considerable taste and skill, with, as might be expected, a mixture of German, Netherlandish, and Scandinavian designs; among the last a winged gryphon-like monster (638, 639). The name of one binder, HUNTER-COSTER (this may perhaps merely signify that the binder was the *sub-sacristan* of some church), is stamped on the covers of several liturgical volumes printed about 1480. The central panels of the earliest bindings are often occupied by a variety of lozenge-shaped and circular stamps, floral ornaments and animals, among which gryphons and swans frequently appear. Panel-stamps with figures of saints showing the influence of Netherlandish art occur on books bound here in the first quarter of the 16th century (698, 699). Diapers of floral ornaments in double ogee-shaped compartments, and borders composed of a ragged staff entwined with foliage mark the influence of Nuremberg and Southern Germany.

SCANDINAVIA

Of Scandinavian bindings I have very little to say. The earliest stamped examples that have come under my notice, are of the second half of the fifteenth century. These are adorned with stamps very similar to those used at Nuremberg and in Northern Germany: conventional flowers, a ragged staff entwined with foliage, rosettes, and animals; these last, however, appear to have been sometimes (905) imitated from Byzantine models. In the beginning of the sixteenth century the sides of book-covers of the larger sizes, within the borders, were divided into panels of floral ornament, somewhat rude but often very effective (906 and 808). The covers of some books were adorned in the French style, the stamps having been either engraved at Paris, or after French models, such, for example, as the two roll-stamps on the cover of the Breviary of Roeskilde (907), which was printed at Paris in 1517.

ITALY

In Italy there does not appear to have ever been a distinctively national style of decorated leather binding. In the fourteenth century—I have not met with a single example of earlier date—the stamps used were extremely simple. In the early part of the fifteenth, Saracenic workmen from Sicily, later on German and Netherlandish printers and booksellers, who settled in many of the principal towns, and Greek and other Oriental workmen, who came to Venice, Genoa, and Florence, and some few French at Venice and Milan, all introduced different styles of ornamentation which existed contemporaneously side by side. During a period of



Italian solid tools.

about 60 years the art of decorative binding flourished in Florence, Genoa, Ferrara, Bologna, Milan, and Venice. The last city was most probably the first place in Europe in which polychromatic bindings were produced, it was also that in which they longest maintained their art character. In other localities the decay of taste manifested itself very quickly, and the bindings fashioned in the towns of central and southern Italy, always more remarkable for their gorgeous magnificence than for good taste, ceased to have any merit whatever when the influx of foreign craftsmen ceased. The



Italian outlined Stamped border.

ornamentation of the bindings there executed in the seventeenth and eighteenth centuries is seldom well planned, and there is almost always a want of due relative proportion

between the different parts; this is especially the case with the armorial centre-pieces on Roman bindings, which are generally too large; the execution of the tooling, too, is as a rule inferior to contemporary work produced in other countries.



Italian lined tools.

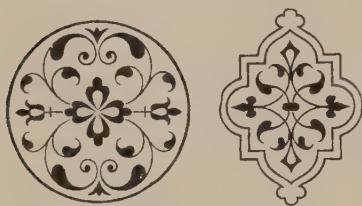
Italian outlined tools.

The earliest example of Italian bookbinding in the British Museum (Add. MSS. 21,965) was executed at Perugia in 1368. The covers are divided by vertical and horizontal intersecting lines into small compartments with a fleur-de-lys within a lozenge surrounded by four small circles with a dot in the centre. Other bindings executed in the same town in the early years of the fifteenth century are stamped with fleurs-de-lys, rosettes, and interlaced ornaments. In the latter part of the century a medallion with the figure of a gryphon having PERVSIA on its collar was often employed as a centre-piece.

The ornamentation on a binding produced at Ancona in the middle of the fifteenth century (857) is, with the exception of a circular stamp with a lion rampant in the centre, copied from Saracenic work, and consists of various tooled patterns of interlaced cable-work, with dots within circles in the interspaces. Bindings were also produced at Venice and Florence about this time (588), which as far as the design is concerned are thoroughly Saracenic. A little later, about 1470, the small circles in the interspaces of the interlaced work began to be adorned with gilding, but this enrichment did not become general until nearly the end of the century. After 1480 the interlaced patterns were hardly ever produced by tooling.

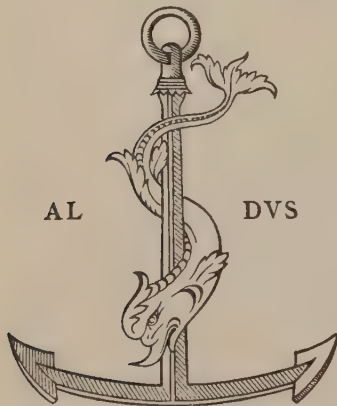
From 1470 until about 1530 the greater number of Italian bindings were adorned with a rectangular vertical frame formed by the repetition of a stamp, imitating Saracenic interlaced work, between two parallel fillets. About 1480 small ornaments, such as circles, cinquefoils, pilgrims' shells, and single leaves, began to be introduced in the angles; these were occasionally gilt. After 1495 the space within the frame was often stamped with a vertical row of ornaments,

that in the centre being sometimes formed by four impressions of the same design. This system of ornamentation was not finally abandoned until about 1575, but it rarely occurs on bindings produced after 1530. From about 1520 to 1540 the foliated corner ornaments were commonly enclosed within the segment of a circle.



Aldine tools.

the edges of the leaves, the head-bands projecting nearly a quarter of an inch, a proof that these books were not meant to be placed upright. The backs rounded, without any apparent bands, are divided by horizontal parallel lines into compartments sub-divided by diagonal intersecting lines. The sides are generally bordered with groups of



The Aldi at Venice seem to have employed Oriental workmen, Levantine and Greeks. The earliest of their Greek printed books are bound in thick boards of poplar, covered with red morocco, grooved along the edges (*see* cut on p. xii); the covers are flush with

lines, one or two of these being gilt. The enclosed panel has the title in the centre within a circle or else a shield outlined in gold, and corner pieces of foliated ornament. There is a fine example of such a binding in the Art Museum (30-1865), probably executed in 1499. A volume of much later date—1524—similarly bound, but very differently adorned, is figured in Gruel (p. 40). Contemporaneously with these imitations of Greek work, the Aldi

turned out bindings with projecting bands on the back, generally three in number. The Museum contains two such, one in folio of the year 1502 (34-1865) with bevelled covers, the other an octavo of 1515 (7922-1862) with three double and four single bands. The edges of the covers are relieved by oblique lines in triplets.

It was in Northern Italy, probably in Venice, that were first produced those elaborate geometrical designs formed

by interlacing strap-work, which remained in fashion until the end of the sixteenth century. The Museum contains only one good specimen of Venetian polychromatic binding of this kind, an octavo printed in 1531 (549-1864). Numerous examples have, however, been reproduced in different works on the art of the sixteenth century during the last half-century. Among the collectors for whom such bindings were produced were Thomas Maioli (c. 1507-c. 1559) whose books generally bear the title on the obverse cover, and the inscription: THO. MAIOLI ET AMICORVM on the reverse; sometimes this is on the obverse, and the enigmatical motto: INIMICI MEI MEA NON ME MIHI on the reverse cover, occasionally replaced by this other: INGRATIS SERVARE NEPHAS. The colours on the Maioli bindings are often glaring; those executed for Grolier (*see* p. lxxxix) are generally soberer and in better taste. Some excellent polychromatic bindings were executed in Milan and Ferrara towards the middle of the century. Some of the books of the Canevari library (c. 1538-c. 1562)—generally but wrongly supposed to have been bound for Demetrio Canevari, who was born in 1559 and died in 1625—have fine polychromatic interlacements, the greater number are, however, adorned with gold tooling only, but all distinguished by having a sunk centre, circular or elliptical—the latter either vertical or horizontal, impressed with a medallion representing Helios driving a chariot drawn by two horses up the slope of Mount Helicon on the heights of which is seen Pegasus, with the inscription ΟΡΘΩΣ ΚΑΙ ΜΗ ΛΟΞΙΩΣ on the rim around. The greater number of these were probably bound in Venice, but some may have been executed in Genoa. Grolier possessed a few Italian cameo bindings. One of these, now in



Venetian tools.

the Grenville Library at the British Museum (Celsus de Medicina, Venetiis, 1497, folio), has two medallions, one representing Curtius leaping into the abyss in the Forum at Rome, the other, Horatius Cocles defending the Sublician bridge against the Etruscans, impressed from dies⁴ engraved by John delle Corniole, a Florentine artist, who died about 1516.

At Venice were also produced a large number of fine bindings adorned by means of a variety of different sizes, some solid, others lined, and others outlined, these being combined so as to form a graceful and symmetrical composition. The best of these were produced between 1530 and 1580. In the middle of the century curves charged with leaf-forms of varied shapes were much employed in combination with interlacing strap-work, and with a centre-piece having a reserved space in the middle for the owner's name or arms. Most of the books in the library of Cardinal Michael Bonelli, 1566-98, were bound in this style. See 6505-1858, on page 59 of the catalogue. The best Italian bindings of the seventeenth century were executed in the North of Italy.

⁴ Examples in bronze of both these are preserved in the Royal Museum at Berlin.

POLAND

Polish bindings are hardly distinguishable from contemporary German work. The stamps in use were either procured from Germany—the earlier from Mentz, the later from Nuremberg—or else copied from German models. The examples in the collection run from 1540 to 1580.

HUNGARY

The ornamentation of Hungarian bindings was chiefly planned after Venetian models, but the details have a character of their own. The celebrated Mathias Corvinus brought Italian craftsmen to Buda to bind the collection of books which he had gathered together at vast expense. In 1526 the library was pillaged by Soliman's troops, and a great number of the books were burnt, the remainder carried off to Constantinople. Some, kept in an isolated tower, escaped, and are now mostly at Vienna; a few are dispersed in the libraries of Wolfenbüttel, Dresden, Venice and Paris. A certain number have been returned from Constantinople to Buda-Pest and are now in the National Hungarian Museum. A rubbing from one of these, executed c. 1490, is in the National Art Library (913). In the middle of the fifteenth century there was a binder at Buda who has written his name *Λυγας γωρονενσις ιλληγατορ ληβρορυμ Βυδενσις* (Lucas Coronensis illigator librorum Budensis) on the fly leaf of a Greek manuscript⁵ now in the National Library at Paris.

⁵ Suppl. Gr. 607.

CROATIA

Croatian bindings are represented in the collection by one rubbing; the plan of decoration on this and the few other examples we have seen is similar to that on contemporary North Italian work; the foliated ornaments resemble Hungarian.

SERBIA

The ornamentation of a volume bound in the monastery of Detchani in Old Serbia about 1500, shows a western influence probably derived from Greece.

ARMENIA

The National Art Library possesses a volume the binding of which, probably executed in the sixteenth century, is adorned with interlaced work and with small stamped ornaments.

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The other figures refer to the entries in the Catalogue, Part II.,
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BOOKBINDINGS

AND

RUBBINGS OF BINDINGS

IN THE

Victoria and Albert
Museum

BY

W. H. JAMES WEALE

II

Catalogue



THE HOLLAND PRESS

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BINDINGS

ENGLAND

1

c. 1510.

Brown calf. Frame formed by parallel intersecting vertical and horizontal fillets, adorned with a roll-stamp (77). The enclosed space divided into four lozenge-shaped and eight triangular compartments stamped with a floral design (77). Back: four double bands.

NICOLAI DE LYRA *Quarta pars Postillarum*. Nuremberge, 1497. Fol. $13\frac{3}{4} \times 9\frac{3}{4}$ in. Art Libr., 1869.

2

c. 1520.

Brown calf. Frame formed by parallel intersecting vertical and horizontal fillets, and adorned with a roll-stamp (79). The enclosed space divided into four lozenge-shaped and eight triangular compartments stamped with a foliated ornament. Back: four double bands.

TACITI *Historia*. Basileae, 1519. Fol. $13\frac{1}{2} \times 8\frac{3}{4}$ in. Art Libr., 2,016-1886.

3

CAMBRIDGE. Garret Godfrey van Graten, 1516-1539.

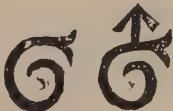
Brown calf; roll-produced border in compartments (139) on three sides only with the binder's mark. Back:  four bands.

ARISTOTELIS *Problematum sectiones duae de quadraginta*, TH. GAZA interprete. Parisiis, 1524. Fol. $12\frac{1}{2} \times 8\frac{3}{4}$ in. Art Libr., 693-1887.

The binder's signature Graten occurs on several of the sheets of printed waste inside the covers. See p. xxxv.

4

CAMBRIDGE. Garret Godfrey, 1516-1539.

Brown calf. In the centre three vertical bands of a diaper of wheels and knots of interlaced strap-work. Frame formed by intersecting vertical and horizontal bands adorned with a roll-stamp (138) bearing the binder's mark. The bands are bordered, and the angles of the inner panel connected with those of the frame by a fillet of three lines. Four bands.  Rebaked.

T. LIVII PATAVINI *Opus*. Parisiis, 1533. Fol. $13\frac{1}{2} \times 8\frac{7}{8}$ in. Art Libr., 1869.

5

CAMBRIDGE. Nicolas Spierinck, 1515-1545-6.

Brown calf; each cover impressed with a panel stamp (148 and 149) within a frame formed by parallel intersecting horizontal and vertical three-line fillets. Back: three bands. Title on front edges.

B. BONAVENTURÆ *Sermones de sanctis*. Parisiis, 1521. Octavo.
6 $\frac{1}{2}$ × 4 $\frac{1}{2}$ in. Art Libr., 1,734-1887.

6

c. 1530.

Brown calf; roll-produced ornament. A vertical, oblong frame, composed of two bands of Renaissance foliated ornament, with profile busts in medallions; within these a lozenge-shaped frame, formed by a repetition of the outer border. In the centre, the initials E.I.R. stamped in gold. Back: five bands; a foliated ornament in each panel.

S. THOMÆ AQUINATIS *Commentaria in Epistolas B. Pauli*. Parisiis, 1529. Fol. 12 × 8 $\frac{1}{4}$ in. Art Libr., 1727-1887.

7

c. 1535.

Brown calf; each cover impressed with a panel stamp (202) within a frame formed by intersecting horizontal and vertical fillets. Back: four bands.

IOH. A. DAVANTRIA. *Exactissima Evangelicæ veritatis declaratio*. Coloniae, 1535. Oct. 6 $\frac{1}{4}$ × 4 $\frac{1}{4}$ in. Art Libr., 1,687-1888.

8

LONDON, c. 1575.

Brown calf; roll-produced borders of Renaissance ornament, with busts in medallions.

Loose cover, 12 × 8 $\frac{1}{2}$ in.

Art Mus., 11-1865.

9

LONDON, 1598.

Dark brown calf; gold tooling. Vertical panel with centre-piece of foliated strap- and scroll-work on stippled ground, enclosing Queen Elizabeth's badge: a falcon crowned and holding a sceptre, perched on the stump of a tree, couped and erased, from which springs a rose bush in flower. Corner-pieces of strap-work and foliage; at the angles a spray of oak leaves and acorns. Outer border, a three-line fillet, that in the centre gilt. Smooth back, divided by horizontal gilt fillets into compartments stamped with a large quatrefoil between two small gilt cinquefoils.

PH. SIDNEY. *The Countesse of Pembroke's Arcadia*. London, 1598. Fol. 11 $\frac{1}{4}$ × 7 $\frac{3}{4}$ in. Dyce, 9154.

10

LONDON, 1611.

Vellum. The sides, bordered with a gold fillet, have radiating corner-pieces, and a central ornament composed of a small flower and four impressions of the badge of Henry Prince of Wales.

ÆMILIA LANTER. *Salve Deus, Rex Iudaeorum.* London, 1611.
Quarto. $7\frac{1}{8} \times 5\frac{1}{4}$ in. Dyce, 5675.

11

c. 1612.

Brown calf; gold tooling. In the centre, the arms of James I. surrounded by the garter and ensigned with the royal crown, within a small panel flanked on each side by a foliated ornament. In the corners, the rose or the thistle, crowned and surrounded by curved stems with foliage. Sides laid down on a modern cover.

ROBERT ABBOT. *Of the Defence of the Reformed Catholicke.* 1611.
Quarto. $8\frac{1}{4} \times 6\frac{1}{4}$ in. Art Libr., 1434-1886.

12

LONDON, c. 1625.

Brown calf; gold tooling. Renascence centre-piece, with the arms of Charles I. surrounded by the garter and ensigned with the royal crown. Triangular corner-pieces with interlacing strap-work and foliated ornament on a stippled ground. On each cover are the initials I.P. Back: five bands.

The Holy Bible. London, 1625. Quarto. $9\frac{1}{8} \times 6\frac{1}{2}$ in.
Art Libr., 1870.

13

c. 1620.

Brown calf; gold tooling. Centre and corner-pieces.

Sacred Hymns, consisting of fifti select Psalms, set by ROBERT TAYLOR.
London, 1615. Quarto. $9\frac{1}{2} \times 7$ in. Art Mus., 164-1864.

14

c. 1630.

Brown morocco; gold tooling. Renascence centre-piece, with the arms of Charles I. surrounded with the garter and ensigned with the royal crown. Corner-pieces of interlacing olive branches. On each cover are stamped the initials E.H. Smooth back, divided by fillets into compartments adorned with small tools. Gilt edges.

The Holy Bible. London, 1629. *The Booke of Psalmes collected into English meeter by* T. STERNHOLD and others. London, 1630. Quarto.
 $9 \times 6\frac{3}{4}$ in. Art Libr., 1082-1879.

15

1635.

Light brown calf; gold tooling. The sides powdered with small vases of roses and thistles. Frame outlined in gold with corner-ornaments of oak leaves and acorns, and lozenge-shaped centre-piece of intertwining curves charged with foliage. Back: five bands; a small foliated ornament in each panel. Forwarding: modern.

THOMAS HEYWOOD. *The Hierarchie of the blessed Angells.* London, 1635. Fol. $11\frac{3}{8} \times 7\frac{3}{4}$ in. Dyce, 4748.

16

c. 1650.

Red morocco; gold tooling. The sides adorned with floral and foliated ornaments within a roll-produced border. Back: four bands; the title in the second panel.

H. DREXELIUS. *De Aeternitate considerationes.* Coloniae Agrippinae. 1631. 16mo. $4\frac{1}{8} \times 2\frac{3}{8}$ in. Art Libr., 2007-1886.

17

1663.

Brown calf; gold tooling. Vertical panel with small corner-pieces, and floral ornaments at the angles. The arms of Charles II. in the centre. Gilt edges.

J. TUKE. *The Adventures of five hours, a Tragicomedy.* London, 1663. Fol. $12\frac{1}{8} \times 7\frac{3}{4}$ in. Dyce, 10,039.

18

1676.

Blue morocco; gold tooling. The sides adorned with curved scrolls juxtaposed so as to form compartments of varied shapes; these are filled with imitation pointillé work and a powdering of dots. Roll-produced border. Back: five bands; a foliated ornament and four stars in each panel. Forwarding: marbled paper, combed pattern. Gilt edges.

FR. QUARLES. *Emblemes.* London, 1676. Oct. $6\frac{3}{8} \times 4$ in. Dyce, 8023.

19

c. 1675.

Citron morocco; gold tooling. The sides have an inner panel almost entirely filled with a centre and corner ornaments composed of foliage and flowers. Roll-produced lace border with a succession of flowers springing from the junction of semicircular floral designs. Back: five bands, the panels filled with rosettes, circles, &c. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

J. TAYLOR. *The Government of the Tongue.* Oxford, 1675. Oct. $7\frac{3}{4} \times 4\frac{3}{4}$ in. Art Libr., 2010-1886.

20

LONDON, c. 1675.

Blue morocco; gold tooling; the sides adorned with scrolls, cruciform ornaments, rosettes, circles, &c. enclosed within a narrow border. Back: five bands. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Book of Common Prayer. London, 1674. Oct. $7 \times 4\frac{5}{8}$ in.
Art Libr., 1905-1884.

21

LONDON, c. 1675.

Blue morocco; gold tooling; the sides adorned with scrolls juxtaposed so as to form compartments of varied shapes; these are filled with imitation pointillé work. *Rebacked.*

S. PATRICK. *The Christian Sacrifice.* London, 1675. 12mo. $6\frac{1}{2} \times 3\frac{1}{2}$ in.
Art Libr., 1891-1879.

22

LONDON, c. 1675.

Blue morocco; gold tooling; the sides adorned with scrolls juxtaposed so as to form two large saltire crosses; these and the ground filled with imitation pointillé work. Back: four bands; pointillé ornamentation in the panels. Forwarding: marbled paper, combed pattern. Gilt edges.

Of Conversation and Education. MS. c. 1675. $5\frac{5}{8} \times 3\frac{1}{2}$ in.
Art Libr., 1981-1886.

23

LONDON, 1676.

Red, inlaid with blue and citron morocco; gold tooling; imitation pointillé work, quatrefoils, flower sprays, &c., the field powdered with circles. Back: five bands. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

T. SHADWELL. *The Virtuoso, a comedy.* London, 1676. Quarto.
 $8\frac{1}{2} \times 6\frac{3}{8}$ in. Art Libr., 1717-1887.

24

c. 1676.

Red morocco; gold tooling; the greater part of each side occupied by a centre-piece composed of juxtaposed scrolls forming compartments of irregular shapes filled with imitation pointillé work. Corner ornaments of imitation pointillé work. Roll-produced border. Back: five bands; the panels tooled with rosettes and circles. Forwarding: marbled paper, wavy combed pattern gilt edges.

J. TAYLOR. *The Ladies Calling.* Oxford, 1676. Oct. $7\frac{1}{4} \times 4\frac{1}{2}$ in.
Art Libr., 238-1880.

25

LONDON, 1677.

Blue morocco ; gold tooling. The sides divided by interlacing bands, outlined in gold, into compartments of varied form filled with dots and imitation pointillé work. Back : five bands, the panels similarly adorned. These, and the panels on the sides, which date from 1677, have been laid down on a modern binding.

The Book of Common Prayer. London, 1676. *The whole Book of Psalms collected into English metre.* London, 1677. Oct. $6\frac{7}{8} \times 4\frac{5}{8}$ in.
Art Libr., 2004-1886.

26

LONDON, c.1680.

Red morocco, adorned with gold tooling and paint; large centre-piece composed of juxtaposed scrolls forming compartments of irregular shapes filled with imitation pointillé work. Corner ornaments of imitation pointillé work. Roll-produced border. Back : five bands; the panels filled with geometrical ornaments. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Book of Common Prayer. London, 1680. Oct. $7 \times 4\frac{1}{2}$ in.
Art Libr., 1870.

27

1681.

Red morocco; gold tooling. Broad thickly outlined interlacing bands form compartments of varied shape filled with imitation pointillé work, more of which springs from every angle of the framework. Narrow roll-produced border. Back : five bands; the panels filled with imitation pointillé work of two designs. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

J. SCOTT. *The Christian Life.* London, 1681. Oct. $7\frac{3}{8} \times 4\frac{5}{8}$ in.
Art Libr., 2548-1886.

28

LONDON, 1683.

Red morocco; gold tooling. Broadly outlined geometrical compartments, filled and surrounded by imitation pointillé ornaments. Roll-produced lace border. Back : five bands; the panels filled with alternating patterns. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

S. PATRICK. *The Truth of Christian Religion.* London, 1683. Oct. $7\frac{1}{4} \times 4\frac{1}{2}$ in.
Art Libr., 2366-1886.

28^a

LONDON, c. 1685.

Red morocco; gold tooling on sides and back. The sides adorned with a variety of ornament within a roll-produced border. At the head of the obverse cover, within the border, is this inscription : TO MADAM SOWSBY OF THE LADIES CHARRITY SCHOOL HOVSE SERVIER'S LADY.

The Ladies Charity School-house Roll of Highgate. $6\frac{1}{8} \times 3\frac{7}{8}$ in.
Art Libr., 1646-1882

29

1688.

Red morocco; gold tooling. Centre-piece: between two branches tied together by ribands, a cypher composed of the letters P.F., surrounded by imitation pointillé work. Two roll-produced borders, the space between them filled with sprays of foliage and flowers springing from vases at the angles of the inner border. Back: five bands; lettering in the second panel. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

T. COMBER. *Short Discourses upon the whole Common-Prayer.* London, 1688. Oct. $7\frac{1}{4} \times 4\frac{5}{8}$ in. Art Libr., 201-1880.

30

LONDON, 1691.

Blue morocco; gold tooling. The sides, bordered by a fillet with lacework on its outer edge, have a centre ornament composed of curves, leaves, and flowers, between two elaborate designs with cantled ends on a field powdered with roses, stars, and circles. Back: five bands; the panels tooled with floral ornaments. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

A form of Prayer to be used on Wednesday, April 29th. London, 1691. Quarto. $7\frac{7}{8} \times 5\frac{7}{8}$ in. Art Libr., 1,807-1889.

31

LONDON, 1693.

Blue morocco; gold tooling. The sides are, with the exception of a small space around the centre-piece, entirely covered with an elaborate design composed of a great variety of ornaments. The centre-piece is outlined by eight small curved scrolls, a late example of their use. Back: five bands; the panels tooled with flowers, stars, circles, &c. Forwarding: marbled paper, combed pattern. Gilt edges.

J. TILLOTSON. *Sermon prononcé le 27 Octobre 1692, traduit par P. LORRAIN.* Londres, 1693. Oct. $7\frac{1}{2} \times 4\frac{5}{8}$ in. Art Libr., 1412-1886.

32

c. 1698.

Blue morocco; gold tooling. Narrow roll-produced border with foliated ornaments at intervals along the inner edge. The field divided by curved lines into compartments filled with interlacing curves, acorns and circles. Back: five bands; the panels filled with curves and foliated ornament. Forwarding: coloured paper with foliage and birds in gold.

The Holy Bible. London, 1698. 12mo. $6\frac{1}{4} \times 3\frac{5}{8}$ in. Art Libr. 1809-1889.

33

XVII-XVIII cent.

Red morocco; gold tooling. Rectangular panel with roll-produced lace inner border and fillet-edged frame relieved by foliated ornaments at the angles and half-way between them. Back: five bands; the panels tooled. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

MS. Latin verses. Oct. $7\frac{1}{2} \times 4\frac{7}{8}$ in.

Art Libr., 1710-1887.

34

LONDON, c. 1700.

Blue morocco; gold tooling; rectangular panel with centre and corner-pieces bordered by a double fillet, within a larger panel with corner-pieces and roll-produced lace border relieved by four floral ornaments of triangular form, all enclosed within a double fillet with corner-pieces. Back: five bands. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

J. TAYLOR. *The Worthy Communicant*. London, 1674. $6\frac{3}{4} \times 4\frac{3}{8}$ in.

Art Libr., 1184-1885.

35

LONDON. Early XVIII cent.

Red morocco; gold tooling. Inner panel with centre and corner ornaments and roll-produced border; outer border, plain fillets with floral ornaments at the angles. Back: six bands; lettering in the second panel. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

D. NEWHOUSE. *The Art of Sailing by the Logarithms*. London, 1701.Quarto. $10 \times 7\frac{3}{8}$ in.

Art Libr., 1718-1887.

36

1704.

Purple calf; gold tooling. In the centre, within an octofoil, the arms of Queen Anne surrounded by the garter and ensigned with the royal crown, accompanied by the initials A.R. and the motto SEMPER EADEM. These are surrounded by the royal cypher, roses, thistles, fleurs-de-lys, and harps, surmounted by crowns, repeated in the border and in the corners, the intervening spaces being filled with curved lines, cinquefoils, and circles. A later possessor's name: THO. GRANGER GENT. has been added within fillets and a floral border, above the centre-piece. Forwarding: marbled paper, wavy combed pattern.

The Book of Common Prayer. London, 1704. Fol. $16\frac{1}{2} \times 10\frac{1}{4}$ in.

Art Mus., 9150-1863.

37

c. 1705.

Citron morocco, inlaid with blue and red leather; gold tooling. The sides have a broad ornamental border and lozenge-shaped centre-piece; the back, interlacing bands and pointillé ornaments. Red morocco lining with tooled border.

A Gentleman's Religion. London, 1703. 12mo. $5\frac{7}{8} \times 3\frac{3}{4}$ in.

Art Mus., 46-1866.

38

LONDON, 1705.

Purple morocco; gold tooling. Roll-produced border of flowing foliage and flowers, with a floral ornament at the angles; arms in the centre.

ELKANAH SETTLE. *The Hanover Succession to the Imperial Crown of England*. London, 1705. Fol. $11\frac{7}{8} \times 7\frac{3}{8}$ in. Dyce, 8888.

39

LONDON, 1707.

Purple morocco; gold tooling; roll-produced lace border. In the centre, a dove with an olive branch between two scrolls, inscribed with the mottoes: *Honi soit qui mal y pense* and *Nemo me impune lacessit*; above these the cross of the Order of the Garter and a crown between two sprays of foliage with roses and thistles.

Purple morocco; gold tooling; roll-produced lace border with a floral ornament at the angles; arms in the centre.

ELKANAH SETTLE. *The Union of the Imperial Crowns of Great Britain*. London, 1707. Two copies. Fol. $11\frac{7}{8} \times 7\frac{3}{8}$ in. Dyce, 8890.

40

LONDON, 1711.

Brown leather; gold tooling. Roll-produced lace border, with a floral ornament at the angles; arms in the centre.

ELKANAH SETTLE. *A Pindaric Poem on the Propagation of the Gospel in Foreign Parts*. London, 1711. Fol. $11\frac{1}{8} \times 7\frac{1}{2}$ in. Dyce, 8891.

41

LONDON, 1713.

Blue morocco; gold tooling. Roll-produced flowing border of foliage and flowers, centre-piece divided into five compartments filled with imitation pointillé work. The field between this and the border adorned with long waving stems with foliage. Back: six bands; the panels have a vase of flowers in the centre surrounded by leaves, &c. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Book of Common Prayer. London, 1713. Oct. 8×5 in. Art Libr., 1005-1885.

42

LONDON, 1714.

Black leather; gold tooling. Vertical panel with arms, funeral emblems, cherubs' heads, and angels blowing trumpets. Lace-work border, with floral ornaments at the angles.

ELKANAH SETTLE. *Threnodia Hymenaea, a funeral poem to the memory of Lady Mary Chamber*. London, 1714. $11\frac{1}{2} \times 7\frac{1}{2}$ in. Dyce, 8894.

43

LONDON, 1715.

Brown leather; gold tooling. In the centre a dove with an olive branch, above which a crown upheld by two angels blowing trumpets. Border of lace-work with floral ornaments at the corners and angles.

ELKANAH SETTLE. *Rebellion display'd*. London, 1715. $11\frac{3}{8} \times 7\frac{1}{2}$ in.
Dyce, 8896.

44

c. 1716.

Red morocco; gold tooling. Very broad roll-produced flowing border of foliage and flowers; the narrow vertical panel within has a centre and corner ornaments. Back: six panels; the title in the second. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

Q. CURTIUS RUFUS *de rebus gestis Alexandri Magni*. Quarto.
Londini, 1716. $7\frac{3}{4} \times 4\frac{5}{8}$ in. Art Libr., 1975-1883.

45

LONDON, 1717.

Arms; dove with an olive branch; angels with trumpets. Border of lace-work with ornaments at the angles.

ELKANAH SETTLE. *Thalia triumphans*. London, 1717. $14\frac{1}{2} \times 10$ in.
Dyce, 8897.

46

c. 1717.

Blue morocco; gold tooling. Back: five bands. Forwarding: coloured paper, geometrical diaper, with floriated pattern in gold and colours, counterchanged; (at the edge: M No. 23). Gilt edges.

Le Livre des Prières communes. Oxford, 1717. Oct. $7\frac{1}{2} \times 4\frac{3}{4}$ in.
Art Libr., 897-1885.

47

1722.

Red morocco; gold tooling. Vertical panel with centre and corner ornaments of imitation pointillé work. Narrow roll-produced borders. Back: six bands; the title in the second panel. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

Miscellany Poems. London, 1722. Oct. $9\frac{1}{8} \times 5\frac{1}{2}$ in.
Art Libr., 1695-1888.

48

c. 1725.

Blue, inlaid with red and citron morocco; gold tooling; sprays of foliage, thistles, tulips, cantled ends. Back: five bands; the panels adorned with various designs. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Book of Common Prayer. London, 1686. *The whole Book of Psalms as they are now sung.* London, 1688. 12mo. $6\frac{1}{8} \times 3\frac{1}{2}$ in.
Art Libr., 1408-1886.

49

Red morocco; gold tooling. Border of undulating lines, birds, stars, &c. Inlaid centre-piece of black morocco, with a dove in an oval medallion. Back: five bands; two of the panels inlaid with black morocco, tooled with birds, &c.

AMBROSE PHILIPS. *Three Tragedies.* London, 1725. $6\frac{3}{4} \times 4$ in.
Dyce, 7404.

50

LONDON, c. 1725.

Red morocco; gold tooling; the sides have centre and corner ornaments within a vertical panel with cantled projecting ends; the space between this and the narrow roll-produced border filled with long curving branches of foliage, circles, stars, &c. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Liturgy of the Church of England, adorn'd wth 54 historical cuts. London, 1716. Oct. $7\frac{7}{8} \times 4\frac{7}{8}$ in. Art Libr., 647-1885.

51

LONDON, c. 1727.

Red morocco; gold tooling; vertical panel with cantled projecting ends, centre and corner ornaments; roll-produced border. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

T. PARKYNS. *The Inn-play: or Cornish-Hugg Wrestler.* London, 1727. Quarto. 9×7 in. Art Libr., 385-1888.

52

LONDON, 1726.

Red morocco; gold tooling; centre-piece and border. Back: five bands; the title in the second panel. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

J. SMART. *Tales of Interest.* London, 1726. Quarto. $10\frac{1}{2} \times 8\frac{1}{2}$ in.
Art Libr., 1706-1887.

53

1727.

Blue morocco; gold tooling. The sides adorned with centre and corner ornaments within a vertical panel with cantled projecting ends, the space between this and the lace border filled with long curving branches of foliage, suns and stars. Forwarding: marbled paper, large wavy combed pattern.

J. WESTON. *Stenography completed, or the Art of Short-hand brought to perfection*. London, 1727. Oct. $8\frac{5}{8} \times 5\frac{1}{2}$ in.
Art Mus., 162-1864.

54

LONDON, 1727.

Crimson morocco; gold tooling. The arms of George II. in the centre, surrounded by curves and small ornaments. Narrow roll-produced border. Back: six bands. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

Processus factus ad Coronationem Georgii II. MS. 1727. Fol.
 $12\frac{3}{4} \times 8$ in. Art Libr., 1856-1880.

55

LONDON, 1738.

Red morocco; gold tooling. Vertical panel with cantled projecting ends, centre and corner ornaments; flap with silver clasp. Forwarding: arabesque foliage, with huntsmen in Oriental costume, beasts, and birds in white on gold and green ground.

The Court Kalendar. London, J. Watson, 1738. $5\frac{1}{4} \times 3$ in.
Art Libr., 1321-1888.

56

LONDON, 1757.

Green morocco; gold tooling; centre and corner ornaments, and light roll-produced border. Back: four bands. Forwarding: marbled paper, combed pattern. Gilt edges.

La Liturgie selon l'usage de l'Eglise Anglicane. Londres, 1757.
 $5\frac{1}{2} \times 3\frac{1}{4}$ in. Art Libr., 977-1879.

57

1759.

Red morocco; gold tooling; centre and corner ornaments of foliage and crowns, and roll-produced border with the crown, rose, thistle, fleur-de-lys, and Irish harp. Back: five bands; lettering in the second panel. Forwarding: marbled paper, combed pattern. Gilt edges.

J. HANWAY. *An account of the Marine Society*. London, 1759.
Oct. $8\frac{1}{4} \times 5\frac{1}{4}$ in. Art Libr., 1279-1879.

58

c. 1760.

Crimson morocco ; gold tooling. Centre-piece composed of small ornaments surrounded by interlacing curves within a vertical frame with cantled ends. Broad border elaborately tooled with undulating lines charged with foliage, circles, suns, &c. Back : five bands ; the title on green leather in the second panel. Gilt edges. Forwarding : marbled paper, combed pattern. Gilt edges.

T. LELAND. *The Orations of Demosthenes*. Dublin, 1756. Quarto.
10 $\frac{3}{8}$ × 8 $\frac{3}{8}$ in. Art Libr., 1874.

59

1760.

Red morocco ; gold tooling. Cusped circular central ornament, branches of foliage, rosettes, &c. Narrow roll-produced border. Back : five bands ; lettering in the second panel. Forwarding : marbled paper, wavy combed pattern. Gilt edges.

JAMES BEATTIE. *Original Poems and Translations*. London, 1760.
Oct. 8 $\frac{1}{8}$ × 5 $\frac{1}{4}$ in. Art Libr., 1877.

60

Crimson morocco ; gold tooling. The sides have a broad floral border. Back : five bands ; the title in the second panel. Forwarding : marbled paper, wavy conglomerate pattern. Gilt edges.

D. DURELL. *The Hebrew Text of the parallel Prophecies of Jacob and Moses*. Oxford, 1763. Quarto. 11 × 8 $\frac{3}{4}$ in.
Art Libr., 1410-1886.

61

LONDON, 1764.

Red leather ; gold tooling ; vertical panel with cantled projecting ends ; centre and corner ornaments. Forwarding : coloured paper, geometrical pattern with flowers in gold and colours. Silver clasps.

C. RIDER. *British Merlin*. London, H. Woodfall, 1764. 5 $\frac{1}{4}$ × 3 $\frac{1}{8}$ in.
Art Libr., 1874.

62

LONDON, 1764.

Red leather ; gold tooling ; vertical panel with cantled projecting ends ; centre and corner ornaments.

ISAAC WATTS. *Horae lyricae*. London, 1764. 6 $\frac{3}{4}$ × 4 $\frac{1}{8}$ in.
Art Libr., 2492-1886.

63

c. 1766.

Crimson morocco ; gold tooling. Broad floral border. Elliptical centre-piece with the Holy Name. Back : five bands ; foliated ornaments in the panels.

The Book of Common Prayer. Cambridge, 1764. *The whole Book of Psalms collected into English metre*. Cambridge, 1766. 11 $\frac{1}{4}$ × 8 $\frac{1}{2}$ in.
Art Libr., 1437-1886.

64

1767.

Crimson morocco ; gold tooling. In the centre, between two palm branches, an S surmounted by a coronet. Bound for Sophia Carteret, wife of Wm. Petty, 2nd Earl of Shelburne.

The Book of Common Prayer. Oxford, 1734. 12mo. $5\frac{1}{4} \times 2\frac{7}{8}$ in.
Art Libr., 1047-1879.

65

LONDON, 1767.

Red morocco ; gold tooling. Broad lace border with a small vase in each angle, from which spring two curving stems of foliage ; in the centre, the royal crown on a field powdered with suns, stars, &c. Back : five bands ; the panels—three of which are inlaid with green leather—tooled with sprays of foliage, flowers and stars.

F. V. CORVINA DE ARCOS. *Reflexoens.* Londres, 1767. $6\frac{3}{4} \times 4$ in.
Art Libr., 1258-1879.

66

LONDON, 1779.

Crimson morocco ; gold tooling. The title on an oval inlaid piece of green morocco, surrounded by a garland with anchors and escallop shells. Smooth back divided by bands of fretwork into nine compartments, alternately occupied by an anchor or an escallop shell. Edges with gold tooling.

Proceedings at the Trial of Admiral Keppel. London, 1779. Quarto.
 $12\frac{1}{2} \times 9\frac{1}{2}$ in.
Art Libr., 1873.

67

LONDON, 1783.

Red morocco ; gold tooling. Forwarding : marbled paper, conglomerate pattern. Gilt edges.

L'Orateur : Recueil de Pieces choisies. Londres. $7\frac{1}{4} \times 4\frac{1}{4}$ in.
Art Libr., 378-1886.

68

LONDON, 1784.

Red leather ; gold tooling ; vertical panel with cantled projecting ends. Roll-produced fret border. Silver clasps. Forwarding : marbled paper, conglomerate pattern. Gilt edges.

C. RIDER. *British Merlin.* London, 1784. $5\frac{3}{4} \times 3\frac{3}{8}$ in.
Art Libr., 1885-1884

69

LONDON, 1784.

Red leather ; gold tooling ; vertical panel with cantled projecting ends. Roll-produced border.

The Court and City Register. London, 1784. $5\frac{1}{2} \times 3\frac{3}{8}$ in.
Art Libr., 200-1880.

70

c. 1785.

Red morocco; gold tooling, with silver studs and pin.

Inserted: J. GOLDSMITH's *Almanack for the year* 1804. $4 \times 2\frac{1}{4}$ in.

Art Mus., 7797-1862.

71

CANTERBURY, 1790.

Red morocco; gold tooling. Forwarding: marbled paper, conglomerate pattern. Gilt edges.

The Poll of the Electors of Canterbury, 1790. $8\frac{1}{2} \times 5\frac{1}{4}$ in.

Art Libr., 1907-1884.

72

XVIII. cent.

Crimson morocco; gold-tooled centre-piece and broad border. Back: five bands; the panels tooled with acorns.

The Communion Service of the Church of England. $8\frac{1}{8} \times 5\frac{1}{8}$ in.

Art Libr., 1695-1887.

73

Blue morocco; gold tooling.

R. ROACH. *The Imperial Standard of Messiah triumphant*. London,

N. Blandford. $9\frac{1}{4} \times 5\frac{1}{2}$ in.

Art Libr., 1007-1886.

SCOTLAND

74

1663.

Green morocco; gold tooling. Renascence centre-piece with the arms of Charles II. (quart. 1 and 4 Scotland, 2 England, and 3 Ireland) surrounded by the garter, and ensigned with the royal crown, enclosed within a lozenge-shaped frame adorned with flowing foliage; foliated ornaments in the corners; the whole within a three-line fillet. Back: five bands. Gilt edges, tooled. Forwarding: marbled paper, wavy combed pattern.

Laws and Acts past in the third Session of the first Parliament of Charles the Second. Edinburgh, 1663. Fol. $10\frac{1}{2} \times 7$ in.

Art Libr., 1912-1880.

75

EDINBURGH, c. 1715.

Blue morocco; gold tooling. The sides bordered by a fillet edged on the inner side with intersecting segments of circles. In the centre a cross, surrounded by curving branches of foliage, flowers, among which the thistle, stars, circles, &c. Back: five bands; two panels tooled with horizontal undulating lines; the others with foliated ornaments, stars, &c. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

The Holy Bible. Edinburgh, 1715. Oct. $6\frac{7}{8} \times 4\frac{3}{8}$ in.

Art Libr., 1808-1889.

76

c. 1750.

Red morocco ; gold tooling ; the sides covered with a variety of foliated ornaments springing from a cruciform stem within a lozenge outlined by small crosses, stars, circles, &c., from which spring flower sprays, all enclosed within a double fillet, with light ornamentation in the angles. Flat back, with a diaper pattern. Forwarding : marbled paper, conglomerate pattern. Gilt edges.

The Holy Bible. London, 1655, with engraved title, 1657. *The Psalms of David in Meeter.* Edinburgh, 1657. $5\frac{1}{2} \times 2\frac{7}{8}$ in.

Art Libr., 1982-1886.

77

1750.

Red morocco ; gold tooling. Large radiating ornament in the centre ; roll-produced floral border. Forwarding : coloured paper with flowers in Dutch gold and colours.

J. WILSON. *Dissertatio Medica inauguralis de Febre biliosa.* Edinburgh, 1750. Quarto. $9\frac{3}{4} \times 7\frac{1}{2}$ in.

Art Libr., 1666-1888.

78

EDINBURGH, c. 1760.

Blue morocco ; gold tooling. In the centre, a vertical row of interlacing circles and semi-circles, with flowers and dots, surrounded by foliated ornament within lobes, and roses within circles, from which sprays of foliage are projected towards the border ; those in the angles terminate in a thistle surmounted by a crown. Roll-produced border. Forwarding : coloured paper, sprays of flowers in colours and Dutch gold.

J. ROBERTSON. *Grammatica Linguae Hebraeae.* Edinburgh, 1758. $9\frac{1}{4} \times 5\frac{3}{4}$ in.

Art Libr., 517-1880.

79

c. 1775.

Green morocco ; gold tooling. The sides have a large pattern radiating from a sun in the centre, and stems of foliage terminating in a crown springing from the angles ; in the intervening spaces are sprays of foliage and stars.

The Holy Bible. Edinburgh, 1772. $6\frac{3}{4} \times 4\frac{1}{4}$ in.

Art Libr., 1713-1887.

80

EDINBURGH, 1778.

Red morocco ; gold tooling. The sides are adorned with garlands and vases of flowers ; the back, which has no apparent bands, with a waving stem of foliage and flowers, and, above the lettering on green leather, with a vase. Forwarding : marbled paper, conglomerate pattern. Gilt edges.

C. H. PARRY. *De rabie contagiosa vulgo canina.* Edinburgh, 1778. $8\frac{1}{2} \times 5$ in.

Art Libr., 1906-1884.

81

EDINBURGH, 1784.

Red morocco; inlaid with a lozenge-shaped panel of marbled brown leather; gold tooling; garlands of leaves and vases. Smooth back, lettered. Forwarding: marbled paper, conglomerate pattern. Gilt edges.

J. McDONNELL. *Dissertatio de Submersis*. Edinburgi, 1884. $8\frac{3}{8} \times 5\frac{1}{4}$ in.
Art Libr., 1414-1886.

82

EDINBURGH, 1791.

Red morocco; gold tooling. Smooth back. Forwarding: marbled paper, conglomerate pattern. Gilt edges.

R. FERGUSSON. *Disputatio de lege Pompeia de Parricidiis*. Edinburgi, 1791. $9 \times 7\frac{1}{4}$ in.
Art Libr., 1278-1879.

IRELAND

83

DUBLIN, 1745.

Red morocco; gold-tooled centre and corner pieces; roll-produced border; the back gold-tooled. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

Q. HORATII FLACCI *Opera*. Dublinii, e typogr. Academiae, 1745.
 $8\frac{7}{8} \times 5\frac{5}{8}$ in.
Art Libr., 1647-1882.

84

DUBLIN, 1764.

Red morocco; inlaid white centre-piece; sides and back gold-tooled. Forwarding: marbled paper, combed pattern. Gilt edges.

Poems on several occasions, by a Lady of Quality. Dublin, 1764.
 $8\frac{1}{3} \times 5\frac{1}{3}$ in.
Art Libr., 1972-1883.

85

DUBLIN, 1766.

Red morocco, inlaid white centre-piece; sides gold-tooled; roll-produced border. Back gold-tooled.

The Book of Common Prayer. Dublin, 1766. $4\frac{1}{2} \times 2\frac{1}{2}$ in.
Art Libr., 1880-1884.

86

1767.

Red morocco; gold tooling. In the centre, the Irish harp within a star, from which diverge curved lines with foliage and flowers; in the interspaces are suns, moons, birds, &c.; in the angles, a thistle, and the royal cypher surmounted with the crown. Roll-produced border.

G. E. HOWARD. *A collection of Apothegms and Maxims*. Dublin, 1767. $7\frac{1}{2} \times 4\frac{3}{8}$ in.
Art Libr., 1425-1886.

87

DUBLIN, 1779.

Red morocco, inlaid white calf centre-piece; adorned with gold tooling; roll-produced border. Back: four bands; the date in the second panel. Gilt edges.

The Gentleman's and Citizen's Almanack. Dublin, 1779. $6\frac{3}{8} \times 4$ in.
Art Libr., 314-1888.

88

DUBLIN, 1779.

Red morocco; gold tooling; roll-produced border.

The Gentleman's and Citizen's Almanac. Dublin, 1779. $6\frac{3}{8} \times 4$ in.
Art Mus., 4544-1857.

NETHERLANDS

89

c. 1530.

Brown calf, adorned with panel stamps (420). Goffered edges.

Libri Regum IV., &c. Parisiis, 1526. $4\frac{7}{8} \times 3$ in. Art Libr., 2121-1883.

90

c. 1530.

Brown calf, adorned with panel stamps (378). *Rebacked.*

B. FVLGENTII APHRI et MAXENTII IOHANNIS *Opera.* Coloniae, 1526.
Oct. $6\frac{5}{8} \times 4\frac{1}{2}$ in. Art Libr., 1948-1883.

91

BRABANT, c. 1530.

Brown calf; the sides impressed with three panel stamps: 1. (70×45 m.), S. John Baptist preaching to a group of four persons; in the foreground, a dog. 2. (70×42 m.), S. Michael trampling on Satan; his right hand, armed with a sword, raised above his head. 3. (19×71 m.), four peasants dancing to the music of bagpipes. These are laid down on a modern binding.

Q. HORATII FLACCI *Odorum Libri IV.* Antverpiae, 1529. Oct.
 $4\frac{3}{4} \times 3\frac{1}{4}$ in. Art Libr., 1884-1884.

92

BRABANT, c. 1535.

Brown calf; the sides impressed with three panel stamps (405). The back, plain, has three bands.

PAULI apostoli *Epistolae.* Lovanii, 1531. Oct. 6×4 in.
Art Libr., 2194-1883.

93

c. 1540.

Brown calf; impressed with three panel stamps (400 and 314).
Laid down on modern binding.

Rosario de la gloriosa Vergine Maria. Venetia, 1536. Oct. $5\frac{1}{2} \times 3\frac{1}{2}$ in.
Art Libr., 1536-1888.

94

ANTWERP. Nicholas van Doermael, 1532-1542.

Brown calf; impressed with a panel stamp (141×86 m.). In the centre, a circular medallion with a three-quarter length figure of the Emperor Charles V. in a rich suit of armour, with the imperial insignia. Legend: CAROLVS. V. ROMA. IMP. SEMPER. AVGVST. ETAT. SVE XLII. Above is an escucheon with the double-headed eagle displayed, between two sprays of foliage and flowers, and below, the pillars of Hercules, surmounted by crowns, and connected by a scroll with the motto: PLVS VLTRA. Border of foliated ornament, with an escucheon in the centre at the foot, charged with the binder's trade-mark and initials



Art Mus., 231-1866.

95

UTRECHT. Michael Harmensz, 1545.

Bevelled boards. Brown calf. Central vertical panel adorned with three bands of ornament, produced by the repetition of a stamp (119×11 m.): busts in lozenges, and double quatrefoils in circular medallions on a ground of foliated ornament. Framework: two bands juxtaposed, produced by the repetition of a stamp (116×13 m.): foliated ornament with two birds, the initials **W H** and a tablet with the date 1545 suspended from an angel's head. The bands are bordered, and the angles of the inner panel connected with those of the frame by a fillet of three lines. *Rebacked.*

CLAVDII PTOLEMAEI *Opera.* Basileae, 1541-45. Fol. $12\frac{1}{4} \times 8\frac{3}{4}$ in.
Art Libr., 1870.

96

BRABANT, c. 1547.

Brown calf; the sides impressed with a panel stamp (434).
The back, plain, has five bands.

I. B. FOLENGII *Commentaria in primam D. Ioannis epistolam.*
Antverpiae, 1547. Oct. 6×4 in. Art Libr., 759-1885.

97

BRABANT, c. 1550.

Brown calf; the sides impressed with a panel stamp (433).
The back, plain, has five bands.

IOACHIMI PERIONII *Topicorum Theologicorum libri duo.* Parisiis,
1549. Oct. $7\frac{1}{8} \times 4\frac{3}{8}$ in. Art Libr., 2193-1883.

98

G. I., c. 1547.

Brown calf; central vertical panel, adorned with five bands of roll-produced Renascence ornament. Framework: two bands, the inner one like those in the centre; the outer (133×9 m.) foliated ornament with a bird and a tablet, with the binder's initials, . Back: Four bands.

NICOLE GILLES. *Croniques et Annales de France*. Paris, 1547. Fol.
 $13\frac{3}{4} \times 9$ in. Art Libr., 1868.

99

c. 1570.

Brown calf; gold tooling. Fillet border with a flower in each corner. An elliptical centre-piece on each cover (446). Back: five panels with a quatrefoil in each.

Confessie oft Bekentenisse des Geloofs tot Ausborch overgegeven
 Franckfort aen de Mayn, 1567. Oct. $6\frac{1}{4} \times 4$ in.

Art Libr., 655-1885.

100

BRUSSELS, 1627.

Brown calf; gold tooling. Rectangular vertical frame with flowing foliage, flowers, and birds. Elliptical centre-piece with the instruments of the Passion within a lozenge; the triangular spaces between this and the frame are filled with vine branches and grapes. Smooth back with horizontal bands of foliated ornament.

L. S. DE LA SERRE. *Les Douces Pensees de la Mort*. Bruxelles, 1627.
 Oct. $6\frac{7}{8} \times 4\frac{1}{4}$ in. Art Libr., 2354-1884.

101

HOLLAND.

Red morocco; gold tooling. Arms in centre. Back: five panels; the title in the second; a cypher in the others. Gilt edges; clasps.

HIER. CARDANI *Arcana politica*. Lugduni Batavorum, 1635. 16mo.
 $4\frac{5}{8} \times 2\frac{3}{8}$ in. Dyce, 1821.

102

AMSTERDAM. Widow of Albert Magnus, 1701.

Vellum; the sides stamped with portrait of William III., view of Amsterdam, arms of the Dutch Admiralty and provinces.

Nieuw Geinventeerde Koopmans Comptoir- en Schryf-Almanach op't
Jaar 1701. Amsterdam, 1701. 12mo. $6\frac{1}{4} \times 3\frac{3}{4}$ in. Art Libr., 653-1885.

103

AMSTERDAM, c. 1705.

Russia leather. Plain frame bordered by fillets, with small floral corner ornaments and large centre-piece with reserved elliptical space for arms surrounded by interlacing strap-work and foliations, amongst which are the initials of the designer or engraver I.R. Back: six bands. Brass corners and clasps.

Biblia uyt M. Luthers Hoogduitse Bybel in Nederlandsche Taale overgezet. Amsterdam, 1702. Fol. $16\frac{3}{4} \times 11$ in.

Art Mus., 4141-1857.

104

HOLLAND.

Sprinkled brown calf; gold tooling. Armorial centre-piece within an elliptical frame of scroll-work, on the inner border of which is the legend: HIC LIBER EST EX BIBLIOTHECA GULIELMI ANTONII PIETERSON. Back: six panels, the title in the second.

IOHANNIS VOET *de Iure Militari liber.* Hagae Comitum, 1705. Oct. $6\frac{1}{4} \times 4\frac{7}{8}$ in.

Art Libr., 654-1885.

105

HOLLAND.

Vellum; sides and back marbled in crimson and lacquered, adorned with tooling heavy in design and unskilfully executed. Hollow back: lettered by hand with pen on a reserved vellum panel. Gilt edges.

CHRISTOFFEL BEUDEKER. *De sprekende Konstkamer.* (sGravenhage.) 1748. Oct.

Art Libr., 656-1885.

106

HOLLAND, c. 1780.

Brown marbled calf; gold tooling. Variety of incongruous ornaments: a beehive, birds, a Chinaman with an arrow, lion and unicorn, sailing boat, horse in the sea, &c.

Essay on Shakespeare. London, 1774. Oct. $8 \times 5\frac{1}{2}$ in.

Art Mus., 163-1864.

107

HOLLAND.

Red morocco; gold tooling on sides and back; marbled lining; gilt edges.

BARTHOLOMEUS RULOFFS. *De Edelmoedige Vriendschap.* Amsterdam, 1782. Quarto.

Art Libr., 652-1885.

FRANCE

108

PARIS, c. 1510.

Brown calf. A rectangular panel adorned with eight vertical bands; the four in the centre charged with quatrefoils, the others, with a succession of flies; both produced by stamps bearing three. These are enclosed within a double border of flowing foliage with flowers and a man's head within the curves. *Rebacked.* Gilt edges.

Heures a l'usage de Romme. Paris. Pour Guillaume Godar, libraire, c. 1510. $10\frac{3}{8} \times 7$ in. Art Libr., 1871.

109

IL., c. 1515.

Brown leather; panel stamps. The obverse cover is adorned with two panels, each with two full-length figures of saints beneath cusped arches. On the one (74×100 m.) S. Katherine, crowned, with a sword in her right hand and an open book in her left; the emperor Maxentius and a broken wheel beneath her feet; S. Nicholas, in cope and mitre, with a crosier in his left hand is making the sign of the cross over a tub from which three boys are emerging. At the foot: *Sc̄a katherina. Sc̄e nicolae.* On the other panel (74×100 m.) S. John the Evangelist, with a palm in his right hand, making the sign of the cross over a cup; and S. Barbara with open book and palm branch, and the three-windowed tower at her side. At the foot: *Sc̄e iohannes. Sc̄a barbara.* The reverse cover has a vertical panel (158×100 m.) with a double row of cresting terminating in acorns enclosed within a broad border of sprays of foliage and fruit with two wiverns and an escutcheon bearing the cypher IL. *Rebacked.*

SYMPHORIANI CHAMPERII *Rosa Gallica aggregatoris Lugdunensis.* Parisiis, 1514. Oct. 7 $\times 4\frac{1}{2}$ in. Art Libr., 1901-1889.

110

c. 1515.

Brown calf; impressed with the panel stamp described (523).

Loose cover. $8\frac{1}{2} \times 5\frac{1}{2}$ in.

Art Libr., -1882.

111

Brown calf; gold tooling. Broad border of Renaissance foliated ornament produced by the repetition of a stamp between two parallel fillets with foliated ornaments at the angles and in the corners. In the centre of the enclosed panel an escutcheon with the arms of France ensigned with the royal crown and supported by two unicorns, beneath which the badge of S. Michael between two birds, the whole surrounded by foliated curves with a rose in an aureole at the head and foot.

Loose covers. $8\frac{1}{2} \times 5\frac{1}{2}$ in.

Art Libr., 279-1882.

112

c. 1517.

Brown calf. Rectangular panel adorned with five vertical bands, the three in the centre charged with a succession of flies, the two outer with flowing foliage and flowers. These are enclosed within a broad border of Renaissance ornament.

GALEOTI MARTII *de Homine libri duo*. Basileae, 1517. Quarto.
 $8\frac{3}{8} \times 6\frac{3}{4}$ in. Art Libr., 1872.

113

Brown calf; gold tooling. Outline interlaced strap-work and curves charged with foliations. In the centre, the motto: VITA MORTALIBVS STADIVM.

Loose cover. 5×3 in.

Art Mus., 4539-1857.

114

PARIS. I.B., c. 1520.

Brown calf. Inner panel with two vertical bands of Renaissance ornament separated from each other and surrounded by a broad fillet. Border of flowing artichoke pattern, with the binder's initials **HB** Forwarding: modern. Gilt edges.

De Regis officio opusculum. Parisiis, ex officina Henrici Stephani, 1519.
 Quarto. $8\frac{1}{4} \times 5\frac{5}{8}$ in. Art Libr., 1734-1887.

115

PARIS, c. 1521.

Brown calf. The sides adorned with six vertical rows of quatrefoils separated from each other by fillets enclosed within a border of flowing foliage with flowers.

Heures à l'usage de Rome. Paris, par Gilles Hardouyn pour Germain Hardouyn. c. 1521. $7\frac{1}{2} \times 4\frac{5}{8}$ in. Art Libr., 1876.

116

1531.

Brown calf, stamped. Each cover bears two impressions of a panel-stamp (85×51 m.) adorned with two rows of cresting, terminating in acorns, within a border composed of sprays of foliage and monsters, with an artichoke at each corner. Between these is a band (7×76 m.) with a boy advancing with outstretched arms towards a peacock pecking at a bramble branch. Back: four double and two single bands.

DIODORI SICULI *Bibliothecae priores libri sex*. Parisiis, 1531. Oct.
 $7\frac{1}{4} \times 4\frac{3}{4}$ in. Art Libr., 1871.

117

LYONS, c. 1540.

Citron morocco; gold tooling. The sides adorned with graceful curves charged with varied leaf-forms. In the centre of the obverse cover, the title: PETRI BEMBI EPISTOLAE, and of the reverse, the motto: NVLLI PLVS FORTVNA QVAM CONSILIVM VALET. The back divided by five double and two single bands into eight panels, each of which is tooled with a small spray of foliage.

PETRI BEMBI *Epistolae*. Lugduni, 1538. Oct. $7 \times 4\frac{1}{2}$ in.

Art Mus., 7921-1862.

118

LYONS, c. 1540.

Olive morocco; gold tooling. Interlaced lozenge and vertical frame, within interlaced octagon and oblong. Foliated ornaments in the centre and at the angles of the vertical frame. Back: five double and two single bands; the title in the second panel; a quatrefoil in each of the others. Gilt edges, tooled.

SALLUSTII *Opera*. Lugduni, 1539. Oct. $6\frac{3}{4} \times 4\frac{1}{4}$ in.

Art Mus., 5776-1859.

119

c. 1540.

Brown calf; gold tooling; the sides adorned with outline interlacing strap-work, foliated and floral ornament, enclosed within a border of flowing foliated ornament with a flower in each corner. *Rebacked*. Gilt edges, tooled.

Heures à l'usage de Paris. Paris. Pour Francoys Regnault et Jehan Mallard. Oct. $7\frac{1}{4} \times 5$ in.

Art Libr., 1870.

120

c. 1545.

Brown calf; gilt and painted. The sides stamped with a panel of interlaced strap-work and foliated ornament outlined in gold, the ground painted black. Flat back divided by horizontal bands of foliage into compartments tooled with diagonal intersecting lines.

Psalterium paraphrastibus illustratum. Parisiis, apud Carolum l'Angelié, 1545. $4\frac{3}{4} \times 3$ in.

Art Mus., 4536-1857.

121

c. 1545.

Brown calf; gold tooling. The sides within a border formed by two fillets are adorned with interlacing strap and scroll-work. In the centre, a reserved elliptical space now occupied by a modern coat of arms; the other openings are adorned with crescents, sprays of foliage and small circles. *Rebacked*.

Heures à l'usage de Romme. Paris, par Philippe Pigochet, 1494. $6\frac{1}{2} \times 4\frac{1}{8}$ in.

Art Libr., 1866.

122

c. 1545.

Brown calf; gold tooling and polychrome. Plain frame outlined in gold and painted white, with a gilt leaf in each corner. In the centre, an ornamental escutcheon bordered with foliage, *az.* a wolf carrying a lamb *or.* Back divided by five double and two single bands into eight panels, each adorned with a gilt leaf.

DES. ERASMI *Familiarium Colloquiorum opus.* Coloniae, 1541.

Art Mus., 148-1865.

123

LYONS, c. 1550.

Brown calf; gold tooling. Plain outline frame with a leaf in each corner; the interior divided into five compartments by interlacing strap-work. In the centre compartment, a bird within a large heart accompanied by four stars; in each of the others, a bird. Back: five panels. Gilt edges, tooled.

M. T. CICERONIS *Rhetoricorum libri iv.* Lugduni, apud Seb. Gryphium, 1546. 16mo. $5\frac{1}{2} \times 3$ in.

Art Libr., 1888.

124

LYONS, c. 1550.

White calf; tooled and painted. The sides adorned, on a dotted ground, with interlacing bands of scroll-work and curved lines charged with foliations; in each corner, a six-petalled flower; the back, smooth, bears nine horizontal bands of foliated ornament. Black edges, tooled.

VALERII MAXIMI *dictorum factorumque memorabilium exempla.* Lugduni, apud Seb. Gryphium, 1547. 5×3 in.

Art Libr., 284-1882.

125

LYONS, c. 1550.

Yellow calf. The sides stamped with a panel of interlaced scroll and strap-work painted scarlet and white and outlined in gold; the tablet-shaped space in the centre, reserved for the title, has been tooled with flowers and lined foliated ornament. Gilt edges, tooled. *Rebound*; the sides and panels of the original back applied.

L. FLORI *Decadum xiiii Titi Livii Patavini Epitome.* Lugduni, apud Sebastianum Gryphium, 1548. 16mo. $4\frac{3}{4} \times 3$ in.

Art Mus., 5770-1859.

126

LYONS, c. 1551.

Morocco; gold tooling. Oval frame of interlacing strap-work outlined in gold, the interspaces stippled; the ground between the frame and the border filled with curves and foliated ornament, mostly lined. The pattern at the foot of the obverse cover is varied to make room for the title: CATVLLVS. Flat back in compartments adorned with scale-pattern or diagonal crosslines. The ornament within the frame on the sides, impressed over a cypher accompanied by four small quatrefoils, is modern. Gilt edges, tooled.

CATVLLVS, TIBVLVS, PROPERTIVS, *Fragmenta C. GALLI.* Lugduni, apud Seb. Gryphium, 1551. $5 \times 3\frac{1}{4}$ in.

Art Mus., 5904-1860.

127

c. 1552.

Brown calf; gold tooling. Outline pattern: interlaced strap-work with foliations painted black and silver, on dotted ground. In the centre, a tablet with an escutcheon charged with three tears, accompanied by the initials IS and the motto: BEATI QVI LVGENT. The back is divided by five double and two single bands into panels adorned with foliated and cable ornament. Gilt edges, tooled.

Biblia sacra. Lugduni, apud haeredes Iacobi Giunetae. 1551.
5 × 2 $\frac{1}{8}$ in. Art Mus., 147-1865.

128

1554.

Vellum; gold tooling. Large centre-piece of interlacing strap and scroll-work on lined ground. Triple fillet border. The smooth back is divided by six bands of foliated ornament into five compartments, in each of which is a quatrefoil.

Ex veterum comicorum fabulis Sententiae. Parisiis, 1554. Oct.
6 × 3 $\frac{1}{2}$ in. Dyce, 2416.

129

LYONS, 1555.

Brown calf; gold tooling. In the centre, a plain oval field with frame of strap-work painted blue, scarlet, green and white. The spaces between this and the outer border filled with painted foliage and lined tooling on a dotted ground. Back elaborately ornamented. Gilt edges.

M. T. CICERONIS *Rhetoricorum libri iv et De Inventione libri ii.*
Lugduni, apud Sebastianum Gryphum, 1555. 3 vols. 16mo.
5 × 2 $\frac{3}{4}$ in. Art Mus., 229-1866.

130

c. 1555.

Brown calf; gold tooling; the sides adorned with outline interlacing strap ornament and curves charged with foliations produced by outline, solid and lined tools. The strap-work is stained black, the outlined foliations, black or scarlet. The back has three double bands relieved by a gold line; the panels are covered with interlaced ornament. Gilt edges, tooled and painted.

Biblia. Excudebat Roberto Stephano Conradus Badius. 1555, 6 Aprilis.
Oct. 7 $\frac{5}{8}$ × 4 $\frac{3}{4}$ in. Art Libr., 1182-1885.

131

c. 1557.

Brown calf; gold tooling. Outline pattern; interlaced strap-work and curves with foliage painted in various colours. Flat back, with foliated ornament. Gilt edges, tooled.

A. FERRERII *Vera medendi methodus.* Tolosae, 1557. 5 $\frac{3}{4}$ × 3 $\frac{3}{4}$ in.
Art Mus., 5771-1860.

132

c. 1560.

Morocco inlaid ; gold tooling. The sides divided by interlacing bands outlined in gold into compartments filled with curves and lined foliage. Oval centre with an S. Gilt edges, tooled. *Much restored.*

Liber Psalmorium Davidis translatio duplex. R. Stephani, 1557
 $6\frac{1}{2} \times 4\frac{1}{4}$ in. Art Mus., 5775-1859.

133

LYONS, c. 1560.

Crimson morocco ; gold tooling. The sides adorned with interlacing strap and scroll-work, painted black and outlined in gold, on a ground powdered with gold dots. In the centre, a coat of arms within an elliptical frame. Back ; five panels, with foliated ornament with the title DIONYSII HALICARNASSEI in the first and TOMVS I. 1556 at the foot, an early instance. Gilt edges, tooled.

DIONYSII HALICARNASSEI *Antiquitatum, sive Originum Romanarum, libri x.* Lugduni, 1555. 16mo. 5×3 in. Art Libr., 290-1882.

134

c. 1561.

Brown morocco ; gold tooling. Outline pattern, interlaced strap-work and lined foliated ornament, with two profile masks. Flat back, adorned with strap-work, curves and lined foliage. Gilt edges, tooled.

J. CALVIN. *Institution de la Religion Chrestienne.* Genève, 1561.
 Fol. $10\frac{1}{2} \times 7$ in. Art Mus., 5772-1860.

135

1574.

Brown morocco ; gold tooling. The sides and the back, which is smooth, are divided by interlacing bands, outlined in gold, into compartments of various shapes filled with curves charged with foliations, or with branches of olive, or of oak leaves and acorns. In the centre of each side is a plain elliptical space reserved for the arms or name of the owner. Gilt edges, tooled and painted, dated 1574.

ARN. SORBIN dit de Saincte Foy. *Manuel des Oraisons.* Paris, 1572.
 16mo. $5 \times 3\frac{3}{8}$ in. Art Libr., 546-1881.

136

PARIS, c. 1565.

Brown morocco ; gold tooling. The sides, powdered with fleur-de-lys and bordered with narrow roll-produced lace-work, have in the centre the cypher of the Collège Du Plessis, Paris, accompanied by four fleurs-de-lys between two branches of foliage. The back has five panels, with the above cypher and four fleur-de-lys in each, except the second, which bears the title. Gilt edges.



Poetarum veterum ecclesiasticorum opera. Basileae, 1564. Quarto.
 $9\frac{3}{8} \times 7\frac{1}{4}$ in. Dyce, 7633.

137

PARIS, c. 1570.

Brown morocco; gold tooling. Similar to 144, but with broad lace-work border. The back has seven panels.

PAVLVS AEMILIVS VERONENSIS *de rebus gestis Francorum*. Basileae, 1569. Fol. $12\frac{1}{4} \times 8$ in. Art Libr., 1872.

138

c. 1575.

Vellum; gold tooling. The sides and the back, which is flat, are divided by interlacing bands, outlined in gold, into compartments of various shapes filled with curves charged with foliations, or with olive branches. Gilt edges.

IO. DAMASCENI *Editio orthodoxae fidei*. Veronae, 1531. Quarto. $8\frac{1}{2} \times 6\frac{1}{4}$ in. Art Libr., 819-1882.

139

c. 1580.

Olive morocco; gold tooling. The sides and the back, which is smooth, are divided by interlacing bands, outlined in gold, into compartments of various shapes filled with curving branches of olive, and with foliated ornaments. In the elliptical centre, on the sides, is the original owner's name: FLAMINIO DE BIRAGVE. Gilt edges.

Stanze di diversi Autori Toscani. Venetia, 1579. $5\frac{1}{8} \times 3\frac{1}{8}$ in. Art Mus., 7923-1862.

140

c. 1580.

Red morocco; gold tooling. The sides impressed with a panel stamp of interlacing strap and scroll-work, with foliations and masks on a lined ground. At the head and foot is a band of foliated ornament, repeated with others on the back, which is smooth. Gilt edges.

Comitorum Graecorum sententiae. Exc. Henr. Stephani, 1569. $4\frac{5}{8} \times 2\frac{1}{4}$ in. Art Libr., 1878-1884.

141

1586.

Brown calf; gold tooling. In the centre, the arms of J. A. de Thou between two olive branches. Smooth back, divided by horizontal lines into five compartments; the title in the second; the cypher composed of the letters I.A.D.T. in the others.

YVONIS VILLIOMARI *in locos controversos R. Titii Animadversorum liber*. Lutetiae, 1586. Oct. $7\frac{1}{4} \times 4\frac{1}{2}$ in. Dyce, 8582.

142

c. 1600.

Olive morocco; gold tooling. Both sides and the back, which is smooth, are covered with a succession of oval compartments, from the outline of which spring minute leaves. The compartment in the centre of the sides, larger than the others, is left plain. The smaller are occupied by a variety of emblems: a sun, a dove surrounded by rays, a heart pierced by an arrow, tongues of flames and stars. These are enclosed within a border of flowers between two fillets. Gilt edges.

L'Office de la Vierge Marie à l'usage de Rome. Paris, 1596. 12mo.
6 × 3½ in. Art Mus., 772-1864.

143

c. 1605.

Citron morocco; gold tooling. Two borders of lace-work, the inner one having a spray of flowers at the angles, and corner ornaments composed of small curved lines with foliations, with which an oval coat of arms in the centre is also surrounded. Flat back, with a vertical row of ornaments enclosed within a border of lace-work.

ÆELII ARISTIDIS *Orationum tomus tertius interprete Gul. Cantero.*
Genevae, 1604. Oct. 7 × 4½ in. Art Libr., 2009-1886.

144

c. 1605.

Crimson morocco; gold tooling. Elliptical centre-piece, with the arms of Thomas Morand du Mesnil-Garnier, in a vertical panel the corners of which are filled with curves and small foliated ornaments. Two double borders of lace-work, with a vase of flowers at the angles of the inner one. Back: smooth, with vertical row of ornaments within a border.

PINDARI *Olympia*, &c. Genevae excudebat Paulus Stephanus, 1599
Quarto. 9¼ × 6¾ in. Art Libr., 1886-1884.

145

c. 1605.

Brown, with inlays of citron and white morocco; gold tooling. The sides and back, which is smooth, are divided by interlacing bands, outlined in gold, into a great number of compartments of varied form; these are filled with olive branches, with curves charged with tiny leaf-forms, or with flower sprays. Gilt edges.

La Bible. Genève, 1605. Oct. 6¾ × 4¾ in.

Art Libr., 1983-1886.

146

c. 1610.

Olive morocco; gold tooling. Broad border of foliated ornament with seeded fleurs-de-lys at the angles, centre and corner ornaments composed of pointillé curves and flowers. Smooth back, divided by horizontal lines into compartments, with a quatrefoil in the centre of each.

MS. Forms of Oaths written in the year 1714. 5½ × 4 in.

Art Libr., 1883-1884.

147

c. 1620.

Red morocco; gold tooling. Outer and inner double border of lace-work, the latter with angle and corner ornaments of curves and minute foliage; centre ornament of similar work. Back: six panels, title in the second; small ornaments in the others.

C. VALERII FLACCI *Argonauticon lib. VIII.* Coloniae Allobrogorum,
1617. Oct. $6\frac{7}{8} \times 4\frac{3}{8}$ in. Dyce, 10125.

148

PARIS, c. 1620.

Vellum; gold tooling; sides and back adorned with vertical rows of fleurs-de-lys alternating with the letter L—initial of Louis XIII.—surmounted by a royal crown, enclosed within a plain frame outlined in gold.

Loose cover, $7 \times 4\frac{1}{2}$ in.

Art Mus., 1161-1864.

149

c. 1620.

Red morocco; gold tooling. Vertical panel, with very large central and small corner ornaments composed of curves, outline foliated ornament and pomegranates. Two borders of lace-work, the inner one having a vase of flowers at the angles. Back: six panels, the title in the second; curves and small foliated ornaments and dots in the others. Gilt edges.

ΠΙΝΔΑΡΟΥ ΠΕΡΙΟΔΟΣ. Salmurii, 1620. Quarto. $9\frac{1}{2} \times 7$ in.
Art Libr., 1888.

150

1627.

Light brown calf; gold tooling. The De Thou arms in the centre of the sides, and his and his second wife's cypher in four of the panels of the back; the title in the second. These and the sides bordered with a two-line fillet.

HIER. CARDANI *Proxeneta.* Lugduni Batavorum, 1627. 12mo.
 $5 \times 2\frac{7}{8}$ in. Dyce, 1820.

151

c. 1630.

Olive morocco; gold tooling. Vertical panel, enclosed within a fillet, edged with lace-work, with ornaments at the angles, in the corners and centre, the last with an elliptical space reserved for the owner's initials or arms. Outer border: a narrow fillet with lace edging on the inner side, repeated on the smooth back. Forwarding: marbled paper, wavy combed pattern. Gilt edges. Metal clasps.

Officium Beatae Mariae Virginis. Antverpiae, 1625. Oct. $7\frac{3}{4} \times 4\frac{3}{4}$ in.
Art Mus., 232-1866.

152

c. 1640.

Citron morocco ; gold tooling. Vertical panel, enclosed within a fillet edged with lace-work, with ornaments at the angles, in the corners and in the centre ; the last has an elliptical space reserved for the owner's initials or arms. The whole enclosed within a fillet with lace edging on the inner side. The back, smooth, has a vertical row of small ornaments surrounded by a broad lace border. Gilt edges.

L. ANNAEI SENECAE *Opera*. Amstelodami, 1633. 16mo. $5\frac{1}{2} \times 3$ in.

Art Libr., 1882-1884.

153

PARIS, c. 1635.

Brown morocco ; gold tooling. In the centre of each side the arms of Louis XIII. of France, ensigned with the royal crown and surrounded by a garland of laurel ; the field, within a border of lace-work, is adorned alternately with fleurs-de-lys and the letter L crowned in rows. Back divided by five bands into six panels ; the title in the second ; rows of fleurs-de-lys and crowned L's in the others, within a fillet border. Forwarding : marbled paper, wavy combed pattern. Gilt edges.

POLYBII, DIODORI SICULI *et aliorum excerpta ex collectaneis Constantini Augusti Porphyrogenetae*. Parisiis, 1634. Quarto. $9\frac{1}{4} \times 7$ in.

Art Libr., 1887-1884.

154

1642.

Red morocco ; gold tooling. The sides adorned with the letter L, crowned, alternating with a fleur-de-lys. Broad border of lace-work. Back : six panels, the title in the second. Forwarding : marbled paper, wavy combed pattern. Gilt edges.

D. PETAVII Aurelianensis *Opera poetica*. Parisiis, 1642. $7 \times 4\frac{1}{2}$ in.

Art Libr., 2027-1886.

155

Brown calf ; gold tooling. The sides adorned with rowels alternating with lictors' fasces (rods with an axe in the middle) in rows, within a plain narrow border outlined in gold. The back divided by five bands into six panels, with the title in the second ; the others tooled like the sides. Sprinkled edges.

A. D. ALTESERRA. *De ducibus et comitibus provincialibus Galliae*. Tolosae, 1643. Quarto. $9\frac{1}{2} \times 7$ in.

Art Libr., 1714-1887.

156

Red morocco, with inlays ; gold tooling. The sides are divided by interlacing bands, outlined in gold, into compartments of various shapes—those in the corners and centre inlaid with citron morocco—filled with imitation pointillé work ; the whole enclosed within a two-line fillet edged with lace-work. The back divided by five bands into six panels filled with imitation pointillé work. Forwarding : marbled paper, wavy combed pattern. Gilt edges. Metal clasps.

Les Saints Devoirs de l'Ame Devote. Paris 1648, 16mo

157

Brown morocco ; gold tooling. The sides powdered with fleurs-de-lys and bees. In the centre, the arms of Louis XIV. surrounded by a garland of foliage. In the corners, a cypher composed of the letters CBLA interlaced. Back : seven panels, the title in the second ; the cypher, with fleurs-de-lys and bees, in the others. Forwarding : marbled paper, conglomerate pattern. Gilt edges.

L. ANNAEI SENECAE *Opera*. Antverpiae, 1652. Fol. 16 × 10 $\frac{1}{4}$ in.
Dyce, 8829.

158

PARIS, 1654.

Red morocco ; gold tooling. Lace-work border ; in the centre of the enclosed panel, a quatrefoil outlined in gold, round which are four crowned fleur-de-lys, alternating with pinks. The corners and interspaces are adorned with curves and imitation pointillé work. Back : six panels, the title in the second ; small ornaments in the others.

HADRIANI IORDANI *Susanna Tragoedia*. Parisiis, 1654. 12mo.
5 $\frac{1}{4}$ × 3 $\frac{1}{4}$ in. Dyce, 5875.

159

c. 1655.

Red morocco ; gold tooling ; imitation pointillé work. In the centre, a quatrefoil outlined in gold, from which spring four groups of curves with foliations composing a large cruciform ornament, enclosed within a vertical panel, bordered by a fillet relieved by segments of circles. The whole surrounded by a roll-produced border of lace-work.

Sides applied on modern cover of *Biblia Sacra*. Parisiis, 1653.
Quarto. 9 $\frac{1}{8}$ × 6 $\frac{3}{4}$ in. Dyce, 1063.

160

1660.

Citron morocco ; gold tooling. Vertical panel with centre and corner ornaments within a succession of borders. Back : six panels. Forwarding : marbled paper, wavy combed pattern.

Traité de paix entre les couronnes de France et d'Espagne. Paris, 1660.
Quarto. 9 $\frac{7}{8}$ × 7 $\frac{1}{4}$ in. Art Libr., 1420-1886.

161

PARIS, 1661.

Red morocco ; gold tooling. Lace-work border. In the centre, within a garland of laurel leaves, the arms of Louis XIV., ensigned with the royal crown. Back : six panels ; the title in the second ; a fleur-de-lys within a border of imitation pointillé work in each of the others. Forwarding : marbled paper, wavy combed pattern.

A. GIRARD. *Recueil des Epîtres et des Evangiles de toute l'année*. Paris, 1661. Quarto. 9 $\frac{7}{8}$ × 7 $\frac{1}{2}$ in. Art Libr., 1953-1883.

162

Red morocco; gold tooling. In the centre, the arms of the chevalier d'Enfrenel on a field powdered with stars and acorns enclosed within a border of lace-work, with a cypher and two olive branches in each corner. *Rebacked.*

FR. DOUJAT. *Les Sentimens du Chretien dans la Captivité.* Paris, 1670. 12mo. $6\frac{3}{8} \times 3\frac{1}{2}$ in. Art Libr., 1665-1888.

163

PARIS.

Red morocco; gold tooling. The sides are divided by interlacing bands, outlined in gold, into compartments of various shapes filled with imitation pointillé work. Back divided by five bands into six panels adorned with interlacing bands; an L crowned in the centre of each. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

Office de la Semaine Sainte à l'usage de Rome. Paris, 1678. Oct. $7\frac{3}{4} \times 5\frac{1}{4}$ in. Art Mus., 3606-1857.

164

PARIS, c. 1635.

Brown morocco; gold tooling. The sides adorned with rows of fleurs-de-lys within a fillet edged with lace-work on both sides. Back: seven panels; the title in the second, fleurs-de-lys in the others.

FERDINANDI EPISCOPI MONASTERIENSIS *Poemata.* Parisiis, 1684. Fol. $16\frac{5}{8} \times 11\frac{1}{2}$ in. Art Libr., 1657-1888.

165

1687.

Brown morocco; gold tooling. The sides adorned with horizontal rows of fleurs-de-lys enclosed within a double-edged border of lace-work. The original centre-piece has been cut out and another inlaid with the arms of Louis XIV. surrounded by a wreath of foliage. The back has seven panels tooled with fleurs-de-lys.

I. C. SCALIGERI *Commentarii in Theophrastum.* Parisiis, 1566. Fol. $13\frac{1}{4} \times 8\frac{1}{2}$ in. Dyce, 8622.

166

PARIS, c. 1720.

Mottled calf; gold tooling. The sides stamped with the arms of John James Nouet, councillor at the Parliament of Paris, 1719, within a garland of foliage. Back: seven panels; title in the second, the others filled with curves terminating in fleurs-de-lys.

IO. MILLÆUS. *Praxis criminis persequendi.* Parisiis, 1541. Fol. $12\frac{1}{4} \times 8\frac{1}{2}$ in. Art Libr., 22-1883.

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167

PARIS, c. 1745.

Red morocco; gold tooling. The sides are divided by interlacing bands, outlined in gold, into compartments of various shapes filled with imitation pointillé work; in the centre, the arms of Louis XV. ensigned with the royal crown. Flowing border of foliage and flowers. Back: six panels; the title in the second; interlacing strap-work with a fleur-de-lys in the centre in the others. Forwarding: marbled paper, conglomerate pattern.

L'Office de la Semaine Sainte. Paris, 1743. Oct. $8\frac{3}{4} \times 5\frac{3}{4}$ in.

Art Libr., 1108-1879.

168

PARIS, c. 1776.

Red morocco; gold tooling. The sides bordered with flowers. The back divided by five bands into panels bordered by fillets, with a flower in the centre of each; the title in the second. Forwarding: marbled paper, wavy conglomerate pattern. Gilt edges.

Semaine Sainte à l'usage de Rome. Paris, 1776. 16mo. $5\frac{1}{8} \times 2\frac{7}{8}$ in.

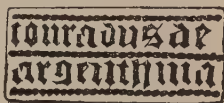
Art Libr., 1653-1882.

GERMANY.

169

Conradus de Argentina.

Brown calf. Framework formed by intersecting vertical and horizontal four-line fillets; the space enclosed divided by similar fillets into three vertical oblong and six square compartments. Between the frame and the front edge is the binder's name between two flowers. Back: four bands stamped at each end with a trefoil; the panels divided by three-line fillets into lozenge-shaped and triangular compartments filled with small stamps.



ALBERTI DE EYB *Margarita poetica*. Per Ioh. Sensenschmid, civem Nurmbergensem, 1472. Fol. 12 × 8 $\frac{3}{4}$ in. Art Libr., 1872.

170

c. 1480.

Brown calf. Framework formed by vertical and horizontal three-line fillets, and stamped with double roses and labels charged with the Holy Name **ihesus**. The enclosed space is divided into triangular compartments stamped with fleurs-de-lys and double sex-foiled flowers. *Rebacked*.

IOH. DE TURRECREMATI *Questiones Evangeliorum*. Romae, 1477. Fol. 11 $\frac{5}{8}$ × 8 $\frac{5}{8}$ in. Art Libr., 1870.

171

c. 1490.

Brown leather. The sides stamped with a vertical row of double roses within circles, between fleurs-de-lys, lions and floriated ornaments. Border on outer side of a stem entwined with foliage. *Rebacked*.

MS. Latin prayers to S. Bartholomew and S. John Baptist. xv cent. 4 × 2 $\frac{1}{4}$ in. Art Libr., 2629-1886.

172

LUENEBURG ? c. 1520.

Brown calf. The sides are adorned with a diaper formed by four impressions of a rectangular stamp (90 × 60 m.) having in the centre a conventional flower within a double cusped ogee outline, and in each angle a bunch of foliage. Above and below, a horizontal band divided into four compartments, stamped with a fleur-de-lys or a pelican in its piety. Inner border (B. 14 m.), a flowing vine-branch. Outer border (B. 20 m.), a ragged staff with foliage and flowers; from the calyx of each flower emerges a king holding a sceptre and an orb. Back: five bands, two clasps.

Missale secundum ritum ac consuetudinem ordinis divi patris Benedicti de observantia per Germaniam. Hagenoie, 1518. Fol. 14 $\frac{3}{4}$ × 10 $\frac{1}{8}$ in. Art Libr., 1906-1883.

173

COELN, 1531.

Brown calf. The sides adorned with four vertical bands of Renascence ornament (120×102 m.), including three escucheons, one of which is charged with the arms of the city of Coeln. The back has three bands.

STAPH PAPINII *Opera*. Basileae, 1531. Oct. $6\frac{1}{4} \times 4\frac{1}{4}$ in.

Dyce, 9425.

174

BASEL.

Brown calf. In the centre of each side a vertical row of leaf sprays enclosed within a diapered border of quatrefoils, and an outer border of Renascence foliated ornament. Between the two, on the obverse cover, is the title PONTANI VRANIA. 1531.

IOAN. IOVIANI PONTANI *Carmina*. Basileae, 1531. Oct. $6\frac{1}{3} \times 4\frac{1}{3}$ in.
Art Libr., 1406-1889.

175

Boards, half covered with stamped buckskin. The sides adorned with a vertical band (121×12 m.) divided into three compartments, with half-length figures of a man and two women in semi-hexagonal balconies beneath foliage. On the front of the balconies: MAISC, LFA, LVGRECia. This is surrounded by a roll-produced band (131×17 m.), with a ragged staff entwined with **LK** foliage and flowers bearing the binder's initials. The back has three bands; the panels are stamped with curves from which spring leaves.

POGGII FLORENTINI *Opera*. Basileae, 1538. Fol. $11\frac{1}{2} \times 7\frac{3}{4}$ in.

Dyce, 7668.

176

c. 1560.

Brown calf. Central vertical panel of quatrefoil diaper, within a border of flowing foliage with birds. Back: four bands; foliated ornament.

IO. CARTENIUS. *De quatuor hominis novissimis*. Antverpiae, 1558.
16mo. $5\frac{1}{4} \times 2\frac{7}{8}$ in. Art. Libr., 1968-1883.

177

c. 1562.

Brown calf. The sides stamped with bands of Renascence foliated ornament with angels' heads, and medallions with profile busts. Back: three bands.

L. COELII LACTANTII FIRMIANI *Opera*. Lugduni, 1561. 16mo.
 $5\frac{1}{4} \times 3\frac{1}{4}$ in. Art Libr., 1949-1883.

178

NURNBERG, 1562.

Buckskin. In the centre, a vertical row of intersecting semi-circles surrounded by a roll-produced band with busts of ERASMUS, JOHN HUSS, MARTIN LUTHER, and PHILIP MELANETHON in oval medallions, foliated ornament and tablets. Separated from this by a band stamped with flower sprays and foliated ornaments is another roll-produced band (182 × 19 m.) with half-length figures of ACHILLES, HECTOR, IVLIVS CÆSAR, and TRAGANVS in semi-hexagonal balconies; the space above their heads is filled with ornamental foliage; the date 1557 accompanies the figure of Achilles. Outer border of cresting. Back: four bands.

JOHANN MATHESII *Sarepta oder Bergpostill*. Nürnberg, 1562.
Fol. 12 $\frac{1}{4}$ × 8 in. Art Libr., 571-1886.

179

WITTEMBERG, 1562.

Buckskin. In the centre of each cover a panel stamp, that on the obverse cover representing Christ on the cross (769), that on the reverse, Christ triumphing over Death (770). Roll-produced border with figures of Apollo and the Muses (769). Above and below the panel on the obverse cover are the initials I.M.N., and the date 1562. Back: three bands.

Scriptorum publice propositorum a professoribus in Academia Witebergensi tom. i. et iii. Witebergae, 1560. Oct. 6 $\frac{1}{2}$ × 4 $\frac{1}{4}$ in.
D. 1952-33-1883.

180

1563.

Pigskin. Each side is impressed with a panel stamp, enclosed within a roll-produced band. The panel on the obverse cover (84 × 43 m.) represents Justice as a richly clad female holding a sword and a pair of scales; below the sill of the round-arched opening at which she stands, is the legend:

IVSTICIA QVISQVIS PICTV
LVMINE CERNIS DIC DEVS
EST IVSTVS IVSTAQVE FAC

Above the capitals of the arch are the initials: G K. The panel on the reverse cover (83 × 43 m.) represents Lucretia in the act of stabbing herself; below the sill of the arched opening is the legend:

CASTA TVLIT MAGNA FOR
MAE LVCRE LAVD FACTA T
MAG EST VVLNE CLARA SV

The band forming the border is the same as on 769 and 770. Back: four panels, stamped with foliated ornament. Above the panel on the obverse cover are stamped the initials of the original owner I. S. ARMANN, and below it the date 1563.

EURIPIDIS *Tragoediae*. Basileae, 1551. Oct. 8 × 5 $\frac{1}{4}$ in. Dyce, 3550.

181

1563.

Pigskin. In the centre of the obverse cover, a panel (85 × 43 m.) representing Justice as a female richly attired, an uplifted sword in her right hand and a pair of scales in her left, standing at a round-arched opening; below the sill is this legend:

IVSTICIA QVIS QVIS PICT
VRAM LVMINE DIC DEVS
EST IVSTVS IVSTA

Above the panel are stamped the initials of the owner S M F, and below it the date 1563. On the reverse cover, a panel (85 × 43 m.) representing Lucretia standing at a round-arched window, in the act of stabbing herself; below the sill is the legend:

CATA TVLIT MANGNAM
FORMA LVCRECIA AVD
FACTA TAMEN MA

The border, roll-produced, is adorned with busts in oval medallions alternating with foliage; the medallions are inscribed: IOANNES HVS, ERASMVS, PHILIPPVS MEA, MARTINVS, CAROLOS. Back: four panels, stamped.

EURIPIDIS *Tragoediae*. Francoforti (1546). Oct. 6 $\frac{7}{8}$ × 4 $\frac{3}{4}$ in.

Dyce, 3549.

182

c. 1563.

Buckskin. The sides impressed with panel stamps (771). The border is adorned with busts of theologians in oval medallions alternating with foliated ornament. Back: four bands.

G. SABINI *Poemata*. In officina Voegelianae, 1563. Oct. 6 $\frac{3}{4}$ × 4 $\frac{1}{4}$ in.

Art Libr., 1950—1883.

183

c. 1563.

White calf. On the obverse cover a panel (83 × 52 m.) representing at a round-arched opening, Judith with an uplifted sword in her right hand, and the head of Holofernes in her left; on the sill: IVDIT HOLOFERNIS, and beneath it:

VOLVNTATEM . TIMENTIV . ESSE
FACIET . DOMINVS . PSALMO . 144.

In the background are seen tents and the walls of a city. The panel on the reverse cover (83 × 52 m.) represents Jael with an uplifted hammer, about to drive a nail into the head of Sisera. Below the sill of the round-arched opening is the legend:

SIC . PEREANT . OMNES . INIMICI .
TVI . DOMINE . IVDICVM : V :

Roll-produced border of flowing foliage. Back: two bands.

HEILRICHS ZEELIUS. *Genealogia insignium Europae imperatorum, regum, etc.* Regiomonti, 1563. Oct. 6 $\frac{3}{8}$ × 3 $\frac{1}{8}$ in. Dyce, 10847.

184

AUGSBURG: F.Z., c. 1564.

Pigskin; stamped. Central panel with three vertical rows of cresting, within a triple frame stamped with roll-produced ornament. The inner band (184×11 m.) consists of ornamental foliage with busts in oval medallions, and four escucheons with the arms of the electorate and duchy of Saxony, and the city of Augsburg; the fourth bears the initials F. Z. on a fess with a cinquefoil in chief and a spray of foliage in point. The second band (232×19.5 m.) is divided into four compartments, each containing a subject with an inscribed tablet at the foot. 1. The sin of Adam: IN ADAM SA | IN MIRALL. 2. The brazen serpent: SIGN GRAC | SIGN GRAC. 3. Christ on the Cross; at its foot, a man and woman kneeling; below the arms of the cross, the initials R B; SATISFACT | IO SATISFA. 4. Christ rising from the tomb: MORS ERO | MOR TVA O M. The outermost border is formed by two rows of cresting. Back: four bands.



J. GÖBLER. *Der Rechten Spiegel*. Frankfurt, 1564. Fol. $11\frac{3}{8} \times 8$ in. Art Libr., 1870.

185

AUGSBURG, c. 1565.

Buckskin; adorned with bands of roll-produced ornament. The outer band (225×16 m.) has a series of full-length female figures with inscribed tablets beneath them. 1. Fortitude, leaning on a column, a lion at her feet; FORTITV | DO 1562. 2. Faith, holding a chalice, surmounted by a Host, in her right hand, and a Crucifix in her left, standing on a dragon; FIDES EST | SVBSTANCIA. 3. Hope; her hands joined in prayer, and an anchor at her feet; SPES NON | CONFVNDETUR. 4. Charity, a nude infant in her arms, a child with a go-horse and a dog at her side; CARITAS | BENIGNITAS. A narrower band (152×10 m.), immediately within this, is adorned with four escucheons bearing the arms of the electorate and duchy of Saxony and of the city of Augsburg, and the cypher separated from one another by medallion profile busts and foliated ornament. Within this again is a third band of foliated ornament alternating with profile busts enclosed within wreaths of laurel leaves. The oblong space in the centre is occupied by a band of foliated cresting originally designed for an outer border. Back: three bands. Two latten clasps.



Universa ARISTOTELIS Stagiritae Logica cum commentariis G. MATTHISII, Coloniae, 1565. Quarto. $8\frac{5}{8} \times 7$ in. Art Libr., 1651-1882.

On the inside of the cover is this note: Emptus 1566 mense Decembri Augustae Vindelicorum.

186

TUBINGEN, 1566.

Buckskin. In the centre of the obverse side a panel (76×44 m.) representing a winged female seated on a broken column with a lamb in her arms, heedless of the grimaces of a devil at her side; above, two angels holding a crown of laurel. On plain bands above and below the panel are the initials I H L for Iacobus Hanckelman Lewkierchensis, and the date 1566, in which year he bought this volume at Tübingen. The reverse side has, in the centre, a panel (73×46 m.), with the arms of Louis, duke of Wurtemberg (1555-93); on the bands above and below, flowers and leaves. The border on both sides is adorned with a band of roll-produced foliage with an eagle displayed, a cock, and four profile busts. Back: four bands.

ARISTOTELIS *Physicorum libri octo*. Lugduni, 1559. Oct. $7\frac{1}{4} \times 4\frac{1}{2}$ in.
Art Libr., 1648-1882.

187

TUBINGEN, 1566.

Buckskin. Similar to (186), with the exception of the border, which is adorned with four profile busts of theologians in medallions; the spaces between these are filled with curved branches of foliage.

ARISTOTELIS *Ethicorum libri decem*. Lugduni, 1560. Oct. $7\frac{1}{2} \times 4\frac{3}{4}$ in.
Art Libr., 1956-1883.

188

1568.

Buckskin. In the centre of each cover a panel stamp (75×43 m.) with a three-quarter length figure of a female standing at a round-arched opening. That on the obverse cover represents Justice holding a sword and a pair of scales, with this inscription on a tablet beneath the sill:

IVSTICIE . QVIS QVIS . PICTVR
LVMI NE . CERNIS . DIC DEVS EST
IVSTVS IVSTAQVE FACTA PROI.

That on the reverse represents Lucretia stabbing herself; the tablet beneath bears:

CASTA TVLIT MAGNAM FORM
LVCRECIA LAVDEM FACTA TAM
MAGIS EST VVLNERE CLARA SV.

The border is formed by a roll-produced band (205×15 m.) with half-length figures of females standing beneath foliated ornament in balconies, bearing their names: IVSTICIA PRVDENCIA SVAVITAS and LVCRECIA. Beneath the panel on the obverse cover is the date 1568. Back: four bands. Ornamental latten clasps.

MICHAEL NEANDER. *Graecae linguae erotemata*. Basileae, 1565. Oct. $7\frac{3}{8} \times 4\frac{3}{4}$ in.
Art Libr., 1859.

189

AUGSBURG, 1569.

Parchment. In the centre of each cover a panel (115×68 m.) of interlaced strap-work with masks and foliage on a lined ground, with reserved oval space in the centre. The panel is surrounded by two bands of roll-produced ornament. The inner band (139×9 m.) is adorned with four profile busts in oval medallions, separated by foliage from escutcheons charged alternately with a fess or with the arms of the city of Augsburg. The outer band (175×15 m.) has a series of four full-length female figures similar to those on 1651, with tablets beneath them bearing: 1, FORTIT|VDO 1567; 2, FIDES E|ST SVBS; 3, SPES NO|N CONF; and 4, CARITA|S BENIG. The initials of the engraver of the stamp M G accompany the third figure.

ANGELI DE CLAVASIO *Summa angelica de casibus conscientialibus*. Venetiis, 1569. Quarto. $8\frac{5}{8} \times 6\frac{1}{2}$ in. Art Libr., 1959-1883.

190

c. 1570.

Buckskin. The sides impressed with a panel (141×79 m.) of foliated ornament within geometrical compartments. Back: three double and two single bands.

AYMONIS CRAVETAE *Tractatus de antiquitatibus temporum*. Venetiis, 1570. Oct. $6\frac{3}{8} \times 4\frac{1}{2}$ in. Art Libr., 1973-1883.

191

SAXONY, 1572.

Pigskin. The sides impressed with panel stamps; that on the obverse cover (90×53 m.) representing the Emperor Charles V.; that on the reverse (90×53 m.) John Frederick I., duke of Saxony. Above the former are stamped the initials of the original owner, M. B. S., and below, the date 1572; the corresponding spaces on the other side being adorned with a cinquefoil between two sprays of foliage. The whole enclosed within a roll-produced band of foliage. The back has five bands; the panels are stamped with roll-produced Renaissance ornament.

Scriptorum publice propositorum a Gubernatoribus studiorum doctrinae in Academia Witebergensi tomus vii. Witebergae, 1572. Oct. $6\frac{3}{4} \times 4\frac{1}{4}$ in. Art Libr., 1951-1883.

192

SAXONY.

Buckskin ($12\frac{7}{8} \times 9$ in.). Both sides have an outer roll-produced border of flowing foliage. Within this, on one side, at head and foot, a band with the B. Trinity, Faith, Hope, and Charity (I) and four panels by Thomas Kruger, with portraits of Charles V. (A), John Frederic I., duke of Saxony (B), Luther (C), and Melancthon (D), separated from each other by a vertical band stamped with foliated ornaments, and by a narrower

horizontal band with the initials M S V and the date 1572. On the other side, at head and foot, a peasants' dance (K), and four panels by Thomas Kruger, with the arms of Augustus, elector of Saxony (E), figures of Justice (F), Fortune (G), and the Mercy-seat surmounted by a Crucifix (H). The vertical band bears the same ornaments as on the other side; the horizontal band is adorned with a spray of foliage and a medallion with a man's head in profile.

A. Panel (86·5 × 49 m.) Charles V. Half-length figure, in a rich suit of armour, standing turned to l., holding an uplifted sword in his right, and an orb, surmounted by a cross, in his left hand. On the parapet, on l., a heimet, surmounted by a radiated crown. Above the emperor's head is a shield with the double-eagle, surrounded by a collar of the Golden Fleece, and ensigned with the imperial crown. At the sides are the pillars of Hercules, round which is a scroll inscribed: PLVS VLTRA CAROLVS QVINTVS. Above them are two shields, the one, per pale the other, quart. Castile and Leon. On a tablet at the foot: CAROLE MORTALES DVBITANT | HOMO SISNE DEVSVE: SVNT TVA SC|EPTRA HOMINIS SED TVA FACTA DEI. Below the emperor's right arm are the artist's initials, T K.

B. Panel (86 × 49 m.). John Frederick I., duke of Saxony, 1532-54. Half-length figure, in a rich suit of armour, standing turned slightly to right, holding an uplifted sword; on the parapet to left, a plumed helmet. In the background, two pillars with a scroll wound round them, bearing these words: VERBVM DOMINI MANET IN ETERNUM. Above the pillars are two escutcheons, charged with the arms of the Electorate and Duchy of Saxony, connected by a garland. On a tablet at the foot: VICTVS ERAS ACIE FIDEI CONSTAN|TIA TANDEM VICTOREM ANTE | HOMINES FECIT ET ANTE DEVM.

C. Panel (86·5 × 49·5 m.). Martin Luther. Half-length figure, slightly turned to left, holding with both hands an open book, on the leaves of which are these words: LOQVEBA | DE TESTI|MONYS | TVIS IN | CONSPEC|TV REGVM | ET NON CO|FVDEE. Behind the figure are two fluted columns supporting a rounded arch; the capitals are carved with lions' heads holding rings in their mouths, the spandril with arabesque foliage; on the archivolt is the artist's name: THOMAS KRUGER. On a tablet at the foot are these verses: NOSE CVPIAS FACIEM LVTHERI HANC | CERNE TABELLAM. SI MENTEM LIBROS | CONSVLE CERTVS ERIS.

D. Panel (86 × 49 m.). Philip Melancthon. Half-length figure, slightly turned to right, holding with both hands an open book, on the leaves of which are these words: SI DE|VS PRO | NOBIS | QVIS | CONT|RA NO. Behind the figure are two Renaissance pillars supporting a rounded arch; the spandril adorned with foliage; on the archivolt is the artist's name: THOMAS. 15. 62. KRUGER. On a tablet at the foot are these verses: FORMA PHILIPPE TVA EST SED MENS: | TVA NESCIA PINGI NOTA EST ANTE | BONIS ET TVA SCRIPTA DOCENT.

E. Panel (83·5 × 51 m.). The arms of the Elector Augustus of Saxony, 1553-86. At the foot: AVGVSTVS CHVRFVRST. In the background, the initials T K.

F. Panel (88·5 × 51 m.). Justice; a figure of a female, seated, her right hand resting on a sword, whilst she holds up a pair of scales in her left; to l. a block of stone on which are a couple of weights; flowering plants around; in the background, a city and hills with castles beyond. On a stone in the foreground, the initials T K. Enclosed between two Renaissance columns supporting an architecturesque canopy. At the foot is the legend: IVSTICLÆ QVISQVIS PICTVRAM | LVMIÑE CERNIS DIC DEVS EST.

G. Panel (93·5 × 52 m.). Fortune; a winged figure of a female standing on a globe floating on a stream, holding a palm branch in her right hand, and in her left a wheel on the top of which is seated a man holding a sceptre. On the river are a duck and a vessel with two men rowing; in the background, a city, trees, and hills crowned by a castle. The view enclosed between two Renaissance columns supporting an architecturesque canopy; close to the base of one are the initials T K. At the foot is the legend: FORTVNA VITREA EST CVM MA|XIME SPLENDET FRANGITVR.

H. Panel (88·5 × 52 m.). In the centre, within an oval frame, is the Mercy seat, surmounted by a figure of Christ on the Cross; above, outside the frame are the Dove and the name IHC surrounded by rays of glory. At the foot are two horns of plenty and a garland with four angels, two of whom hold the lance and nails, and the chalice and reed with sponge; two others at the sides bear the cross with the crown of thorns and the pillar with the scourges. Beneath the Mercy-seat are the crushed figures of Death and the dragon, and, at the side of the cross, the artist's name THOMAS KRVGER. At the foot the text: SIC DEVS DILEXIT MVNDVM VT OMNIS QVI CRE|DIT IN EVM NON PEREAT SED HABET VITAM Æternam.

I. Roll-produced band (29 × 190 m.); divided into three compartments by short Renaissance pillars. In the central compartment is the Blessed Trinity in glory, with angels bearing the emblems of the Passion in the spandrels of the trefoil arch above. In the compartment to rt. is Charity seated with an infant at her breast and two children at her side; she is giving a loaf of bread to an aged cripple who, hat in hand, has just entered the room. In the l. compartment are Faith and Hope seated opposite to each other, the one holding a Crucifix in her rt. hand and with her l. turning over the leaves of a book lying on her knees; at her side, a chalice with the Host above it; Hope, with joined hands, is looking upwards. In the background, a man in the stocks, plants, and a distant city.

K. Roll-produced band (27.5×161 m.). A peasant's dance. Beneath a shed is seated a man playing the bag-pipes; three couples are dancing to the music; in the intervening spaces are trees and plants in flower.

IOACHIMI CYREI *Gentis Silesiae Annales*. Witebergae, 1571.
 Fol. $12\frac{7}{8} \times 9$ in. Art Libr., 1186-1885.

193

1572.

Pigskin. In the centre of each side a panel stamp (85×51 m.). That on the obverse side has a full-length figure of Martin Luther wearing a doctor's cap, and standing holding an open book, his face turned to left, between two Renaissance pillars supporting a depressed arch, on the archivolt of which are the words: DOCTOR MARTINVS LVTHBR. At the foot, on a tablet: NOSSE . CVPIS . FACIEM . LVT|HERI . HANC . CER TA . BELLA | M. SI MENTEM. LIBROS CON. Above the panel are stamped the initials of Christianus Granovius, and below it the date 1572. Ornamental border. The panel on the reverse side bears a full-length figure of Melancthon, standing holding an open book, his face turned to right, between two Renaissance pillars supporting a depressed arch, on the archivolt of which is inscribed: PHILIPPVS MELANTHON. At the foot, on a tablet: FORMA PHI- LIPPE . TVA . EST | SED . MENS . TVA . NESCIA . PI | NGI NOTA . EST . ANTE . BON. Back: three bands.

IOHANNES COGELERUS. *Imagines elegantissimae*. Witebergae, 1565-70.
 Oct. $6\frac{3}{8} \times 4$ in. Art Libr., 1872.

194

c. 1575.

White calf. Roll-produced border (163×10 m.), divided into four compartments, with arabesque foliage and full-length figures of Our Lord as a child, nude, carrying a tau-shaped cross and trampling on a serpent, and of three youths, two of whom have escucheons: one charged with two crosses, the other, with SS. The enclosed space on each cover is impressed with a panel stamp (90×51 m.). In the centre of the one, within an elliptical frame of scroll-work, is a winged figure of Justice standing on a pedestal, holding scales in her left hand and an uplifted sword in her right. On the frame is the legend: IVSTICIE . QVIS . QVIS . PICTVRAM . LVMIINE . CERNIS . DIC . DEVS . EST . IVSTVS. In the angles are nude figures of boys. The panel on the reverse cover, similar in general design, has in the centre a winged figure of Fortune standing on a globe floating in the water; in her right hand she holds a wheel, on the top of which is seated a man; in her left, a rush. In the background: on right, a vessel; on left, buildings close to the shore. On the frame is the legend: PASSIVS . AMBIGVIS . FORTVNA . VOLVBILIS . ERRAT . ET MANET . IN NVLLO. Back: three double and two single bands.

TH. BEZAE VEZELII *Epistolarum Theologicarum liber unus*. Genevae, 1575. Oct. $7\frac{1}{8} \times 4\frac{3}{8}$ in. Art Libr., 1695-1888.

195

c. 1575.

Brown calf; polychromatic. The sides stamped with a panel of interlaced strap and scroll-work and foliations, outlined in gold and painted in many colours on a ground of horizontal gold lines. In the centre an elliptical cameo profile bust of a warrior crowned with a laurel wreath. The back divided by four double bands into five panels, tooled with small flowers. Gilt edges, tooled and painted with a representation of the Last Judgment.

MELCHIOR SPECGER. *Auszlegung des Evangelii Matthei am xxx Capitel*. Straszburg, 1568. $6\frac{1}{4} \times 3\frac{3}{4}$ in. Art Mus., 230-1866.

196

FRANCONIA. WURZBURG, 1577.

Pigskin. In the centre a panel stamp (122×99 m.), with the arms of the Franconian Solomon, Julius Echter von Mespelbrunn, bishop of Wurzburg, 1573-1617, within a frame adorned with full-length figures of Faith and Justice, scroll-work, birds and foliage, with an escutcheon in each corner. This is surrounded by bands of roll-produced ornament, the chief of which is divided into compartments, in which are represented: 1, Jacob's vision of the ladder; 2, the Annunciation; 3, Christ on the cross with Moses and the brazen serpent, Job and the Centurion; and, 4, the Resurrection of Christ. The initials of the engraver, G F, are in the third, and are repeated on a narrower band with a figure of Christ as a child carrying a cross, and three boys holding escutcheons with the arms of the duchy and electorate of Saxony, and of the see of Mainz. Back: five bands. Latten corners and clasps. The title tooled in gold on the front edge.

HUBERTUS GOLTZIUS. *C. Julius Caesar, &c.* Brugis, 1563-74. Fol. $13\frac{1}{8} \times 9\frac{3}{4}$ in. Art Libr.

197

c. 1581.

Buckskin. In the centre of each cover is a panel (76×45 m.), with a three-quarter length figure of a female. That on the obverse cover represents Justice standing at a round arched opening, holding an uplifted sword in her right hand and scales in her left. On a tablet beneath are the words:

IVSTICIE . QVISQVIS . PICTV

RAM . LVMI . CERNIS . HE.

That on the reverse, Lucretia stabbing herself at a trifoliated arched opening; on the sill is the date 1570, and beneath it:

CASTA . TVLIT . MAGNAM . FO

RME . LVCGRECTA . LAVDEM.

The border, roll-produced (162×12.5 m.) is adorned with busts in oval medallions of TERENTIUS, CICERO, OVIDIUS, VIRGILIUS, the intervening spaces being filled with foliated ornament, amidst which are the initials G V. Back: four bands.

ÆMILIUS FRANCISCI. *Davidis Psalmi in Graecum carmine heroico conversi*. Basileae, 1581. $7\frac{1}{8} \times 4\frac{1}{2}$ in. Art Libr., 1955-1883.

SAXONY, 1582.

Buckskin. In the centre of each side a panel stamp (93 × 58 m.). That on the obverse side has within an oval frame of strap-work, a half-length portrait of Augustus, elector of Saxony; represented turned slightly to the right, bareheaded, clad in a rich suit of armour, and holding up a sword; at his left side, a plumed helmet. In the background, a rod with a curtain. On the frame is inscribed: VIRTUTES. ANIMI. MAIESTAS. EXPLICATORES. AVGVSTI VVLTVS. INSPICE. NVMEN. HABENT. In the angles are four female figures, with emblems and scrolls inscribed: IVSTICIA, PRVDENCIA, FORTITUDO, and TEMPERANCIA. Above the panel are stamped the original owner's initials, M G S, and below it, the date 1582. Roll-produced border, adorned with four oval medallion busts and four escucheons, bearing the arms of the Electorate and Duchy of Saxony, a lion rampant, and a swan with the binder's initials, A M. The reverse side is similarly adorned, the panel bearing the arms of Augustus, with this inscription on the frame: AVGVSTVS HERZOG ZV SAXEN VND KVRFRST. In the angles are four female figures with emblems and scrolls. Back: four bands.

P. MELANTHON. *Ethicae doctrinae elementa*. Witebergae, 1580. Oct.
6 $\frac{5}{8}$ × 4 $\frac{3}{8}$ in. Art Libr., 1649-1882.

SAXONY, 1583.

Light brown calf; the sides and back elaborately ornamented with solid and lined tooling. In the centre, an oval escucheon with the arms of the Duchy of Saxony and the initials *Friderich August Herzog Zu Sachsen*. The back lettered: BIBLIA 1583. Edges tooled, painted and gilt: arms of the Duchy of Saxony, animals and foliage.

Biblia: Das ist: Die ganzte heilige Schrift Deusch. Doct. Mart. Luth. Band I. Jhena, 1564. Fol. Art Mus., 4057-1856.

SAXONY, 1583.

Light brown calf; the sides and back elaborately ornamented with solid and lined tooling. In the centre of each side, an oval; the one, with a standing figure of Religion, surrounded by the initials *Friderich August Herzog Zu Sachsen*; the other containing a figure of Justice. Roll-produced border of ornamental strap-work, alternating with escucheons bearing alternately: I per pale, 1 Electorate, 2 Duchy of Saxony; and II Denmark on a powdered gold ground. Within this border, the angles are occupied by a block-printed ornament of an angel with a horn and an oval laurelled escucheon with the arms of the Duchy of Saxony or those of Denmark. Edges tooled, painted, and gilt: arms of the Duchy of Saxony, animals and foliage.

Der Erste Teil aller Bücher und Schriften des Doct. Mart. Lutheri. Jhena, 1575. Fol. Art Libr., 1867.

201

SAXONY, 1583.

Light brown calf; the sides and back richly ornamented with lined tooling. In the centre of each side is a circular medallion with a figure of Renown on one side, of Charity on the other, connected with the border by broad bands of ornament. The four enclosed panels are each adorned by two large rosaces, on the ground between which are the initials *Friderich August Herzog Zu Sachsen*. Edges tooled, painted, and gilt: arms of the Duchy of Saxony, angels, and lions' and rams' masks.

Der Ander Teil aller deutscher Bücher und Schriften des Doct. Mart. Lutheri. Jena, 1572. Fol. Art Libr., 1867.

202

SAXONY, 1583.

Light brown calf; the sides elaborately ornamented with solid tooling; the back, with solid and lined tooling. On each side a roll-produced border, within which are four corner-pieces of strap-work and foliage, with reserved oval space, on which are the initials *Friderich August Herzog Zu Sachsen*. In the centre, on a diaper of squares containing lozenges, is a large block-produced oval of strap-work and foliage. Edges tooled, painted, and gilt; arms of the Duchy of Saxony, strap-work, and foliage.

Der Dritte Teil aller Bücher und Schriften des Doct. Mart. Lutheri. Jhena, 1573. Fol. Art Libr., 1867.

203

SAXONY, 1583.

Light brown calf; the sides and back elaborately ornamented with lined tooling. On each side, a large central and four corner block-produced pieces, the former divided horizontally by a plain band bearing the initials *Friderich August Herzog Zu Sachsen*; the latter united by foliated scroll and strap-work on a ground powdered with little gilt basins. Edges tooled, painted, and gilt; arms of the Duchy of Saxony and ornamental work.

Der Vierte Teil aller Bücher und Schriften des D. M. Lutheri. Jhena, 1574. Fol. Art. Libr., 1867.

204

SAXONY, 1583.

Light brown calf; the sides and back elaborately ornamented with solid and lined tooling. On each side, a broad roll-produced border. In the centre, a block-produced oval with, on one side, a figure of Renown, on the other, the initials *Friderich August Herzog Zu Sachsen*. The space between the centre-piece and the border partly powdered with little gilt basins, and partly tooled with foliated scrolls and conventional flowers. Edges tooled, painted, and gilt; arms of the Duchy of Saxony in centre of continuous ornament.

Der Fünfte Teil aller Bücher und Schriften des Docto. Martini Lutheri. Jhena, 1575. Fol. Art Libr., 1867.

205

SAXONY, 1583.

Light brown calf; the sides and back elaborately ornamented with solid and lined tooling. The centre of each side is occupied by a large block-produced floriated ornament with lined ground on a field powdered with little gilt basins; the corners, by tooled foliated scroll-work. On the plain portion, at the upper part of one side, are the initials *Friderich August Herzog Zu Sachsen*. Edges tooled, painted, and gilt; arms of the Duchy of Saxony and Renaissance ornament: satyrs, genii, animals, and masks.

Der Sechste Teil aller Bücher und Schriften des Doctoris Martini Lutheri. Jhena, 1578. Fol. Art Libr., 1867.

206

SAXONY, 1583.

Light brown calf; the sides and back richly adorned with lined tooling. Within a frame, formed by four roll-produced borders, three narrow and one broad, is an oblong panel powdered with fleurs-de-lys, its centre occupied by a figure, on one side, of the Infant Saviour trampling on the serpent; on the other, of Renown, in a circle of radiating flames. Above the panel the initials *Friderich August Herzog Zu Sachsen*. Edges tooled, painted, and gilt; arms of the Duchy of Saxony and renaissance ornament; terminal figures, strap-work, and foliage.

Der Siebend Teil aller Bücher und Schriften des D. Martini Lutheri. Jhena, 1581. Fol. Art Libr., 1867.

207

AUGSBURG, H. L.

Pigskin; adorned with bands of roll-produced ornament. The outer band (206 × 18 m.) has four full-length figures of the Evangelists with their symbolical animals beneath Renaissance arches, and on tablets beneath: *MATEVS.EVAN | S.IOHANNES | EVAN.LVCAS | MARCVS.EV*. A narrower band (144 × 9.5 m.), immediately within this, is adorned with four escucheons bearing: 1, an eagle displayed; 2, the arms of the city of Augsburg; 3, three flies, 2 and 1; and 4, the initials *H L* on a fess between two cinquefoils in chief and a cross patonce in point. The inner band (184 × 15 m.) has four full-length figures beneath rustic canopies of foliage, in compartments with inscribed tablets at the foot: 1, Fortitude, leaning on a column, *FORTITUDO*. 2, Faith, holding a cross in her right hand, and a chalice in her left, *FIDES*. 3, Charity, a nude infant in her arms, and a child with a go-horse at her side, *CARITAS*. 4, Hope, her hands joined in prayer, *SPES*.



From the binding of A. LONICERUS. *Kreuterbuch*, Franckfort. 1582. Fol. 12³/₄ × 8¹/₂ in. Science Libr.

208

1584.

Brown calf; gold tooling; an oval stamp (70 × 53 m.) in the centre of each side, that on the obverse side bearing the arms of the Duchy of Saxe Weimar and Coburg; that on the reverse, those of the Duchy of Bavaria. Above the former are the initials E P B R, and below it, the date 1584. Plain three-line fillet border, with an acorn in each corner. Back: three bands, a flower in each panel. Gilt edges, tooled.

IOH. HABERMAN. *Vita Christi*. Prag, 1579. $5\frac{1}{2} \times 3\frac{5}{8}$ in.
Art Libr., 1178-1885.

209

1585.

Crimson morocco; gold tooling. Border of interlacing strap-work with foliations in the interspaces. The field within, on the obverse cover, is adorned with a half-length figure of Christ carrying a scourge in his right hand, and a tau-shaped cross with the crown of thorns in his left, within an elliptical laurel-wreath; at the foot is the binder's cipher and the date 1575. Above is the following inscription:—

Der Gaystlicher vnd zuchtiger Closter
Junckfrauen S. M. Magdalena Hol-
länderin zu Gottes Helle Meiner Lieft
zu Einem Glickseligen
Niewen Jar
F C H
1585.

On the reverse cover, a large panel (120 × 75 m.) with the imperial double eagle, with arms surrounded by the collar of the Order of the Golden Fleece on its breast. Back: four bands. Gilt edges, tooled.

Processionarium Ordinis fratrum Predicatorum. Venetiis, per Lucam Antonium de Giunta, 1509. Oct. $7\frac{1}{2} \times 5$ in. Art Libr., 1103-1885.

210

NURNBERG, 1585.

Brown calf; gold tooling. On each cover, an elliptical centre-piece of interlacing strap and scroll-work with foliations on a lined ground. Oblong frame formed by a two-line fillet with foliated ornaments in the corners and at the angles. Border of roll-produced ornament between two fillets. Beneath the centre piece, on the obverse cover, is the date, 1585. Back: five bands; a fleur-de-lys in each panel. Gilt edges.

WENTZEL JAMITZER. *Ein gar Künstlicher und wolgetzierter Schreib-tisch sampt allerhant Künstlichen Silbern und vergulden newerfunden Instrumenten*, 1585. MS. 8 × 11 in. Science Libr., 1872.

211

c. 1586.

Buckskin. The sides impressed with panel stamps, that on the obverse cover (83×44 m.) represents the Baptism of Christ enclosed within a round arch. At the foot are these words:

HIC EST FILIVS ME DILE
CTVS IN QVO MICHI COMP
LACITVM ET IPS AVIT.

That on the reverse (83×44 m.) represents the Annunciation in a similar framework with the legend:

VIRGO MARIA DEI MA
TER SANCTISSIMA. S
ALVATORVM 1562.

The border is formed by a band with three-quarter length figures in semi-hexagonal balconies inscribed: SPES FIDES IVSTITIA LVCRETIA. The space above the figures is filled with ornamental foliage. Back: four panels.

PETRI LOTICHII secundi *Opera*. Lipsiae, 1586. Oct. $6\frac{3}{4} \times 4$ in.
Dyce, 5914.

212

1586.

Pigskin. In the centre of each cover, a panel. That on the obverse cover (89×51 m.) represents the Baptism of Christ, seen through a round arch supported by two Renaissance columns resting on a plinth which bears the words:—

HIC . EST . FILIVS . MEVS . DILE
CTVS . IN . QVO . MIHI . COMPLACV

The panel on the reverse cover (89×53 m.) bears the arms of Louis, Duke of Wirtemberg (1555–93) with this inscription at the foot:—

VON : GOTTES . GNADEN . LVDWI
CK. Z. WIRDEMB. V. Z. TECK. G. Z. MOMP.

In the background are the initials of the stamp engraver, I. S. Each of these panels is surrounded by four bands of roll-produced ornament. Back: five bands.

RODULPHI TOSSINIANENSIS *Historia Seraphicae Religionis*. Venetiis, 1586. Fol. $14\frac{1}{4} \times 9\frac{1}{2}$ in. Art Libr., 1391–1886.

213

SAXONY, 1592.

Pigskin. In the centre of each side a panel stamp (87×52 m.); that on the obverse side has a half-length portrait of John Frederic I., Duke of Saxony, 1532–54, in a rich suit of armour, standing turned slightly to rt., holding an uplifted sword. On the parapet to l., a plumed helmet. In the background, two fluted Renaissance columns, on the capitals of which are two angels holding escutcheons charged with the arms of the Electorate

and Duchy of Saxony, and between these the engravers' initials A. M. On the front of the parapet is the inscription :—

VICTVS FRAS ACIE FIDEI CON
STANTIA TANDEM VICTOREM
ANTE HOMINES FECIT ET ANTE DEV

Above the panel are stamped the initials A R W, and beneath it, the date 1592. Border of roll-produced Renaissance ornament (195×10 m.), foliage, fishes, and dragons, with four medallion profile busts, and four escucheons charged with a double eagle displayed, a lily spray, a rose spray, and the arms of the duchy of Saxony. The reverse side is similar, the central panel, however, bearing the arms of John Frederic I. as elector of Saxony.

M. FABII QUINTILIANI *Institutionum oratoriarum libri xii*, 1591.
 $7\frac{1}{4} \times 5$ in. Exc. Iacobus Stoer. Art Libr., 1180-1885.

214

1598.

Parchment. The sides impressed with the same-panel stamps as 191; that on the obverse cover representing Charles V., that on the reverse John Frederic I., Duke of Saxony. The border is stamped with a roll-produced band (137×8 m.) adorned with four medallion busts and four escucheons alternating with foliage; the escucheons are charged with a lion rampant, with the arms of the electorate and duchy of Saxony, and with a skull from which spring three roses, above which the initials H. B. The back has five panels.

GUNTHERI *Ligurinus*. Tubingae, 1598. Oct. $7\frac{1}{2} \times 4\frac{3}{4}$ in. Dyce, 4367.

215

c. 1602.

Brown calf; tooled and gilt; the sides divided into vertical panels, each with a centre and four large corner foliated ornaments.

Imagines Sanctorum Augustanorum Vindellicorum. Augustae Vindellicorum, 1601. Fol. $11\frac{5}{8} \times 7\frac{5}{8}$ in. Art Libr., 2000-1886.

216

1629.

Citron morocco; gold tooling. The sides have a succession of tooled borders, one within another, with a light central ornament accompanied, on the obverse side, by the initials H H G V and G V G N, and, on the reverse, by the date 1629. Smooth back, treated as a panel, with borders and centre-piece; gilt edges. Silver-gilt open-work clasps and corners and centre-pieces, added in 1631; the last are in the form of escucheons with the arms of John von Leubelfing and Cunegunda Katherine von Creylsheim, his wife.

Biblia Deutsch D. Marth. Luther. Nurmberg, 1629. 12mo. $6 \times 3\frac{1}{2}$ in.
Art Mus., 4243-1857.

217

NURNBERG, 1641.

Buckskin. In the centre of the obverse cover, within a wreath of laurel, the arms of Kress; above it, the initials of Hans Wilhelm Kress Von Kressen Stain, and below it, the date 1641. Triple border formed by bands of roll-produced ornament. The brass clasps bear the maker's mark and initials.

ANDREAS PANGRATIUS. *Hauszbuch*. Nurnberg, 1613. Quarto.
 $8\frac{1}{4} \times 6\frac{1}{2}$ in. Art Libr., 1871.

218

SAXONY. DRESDEN. Christian Meisner, 1650.

Crimson morocco; gold tooling. The sides, bordered by a fillet with lace-work edging, are almost entirely covered with curves, foliage, and flowers, forming a centre and corner ornaments. Back: five bands which, as also the panels, are elaborately tooled. Gilt edges, tooled and painted; silver clasps. Forwarding: four leaves of marbled paper.

V. WUDRIAN. *Schola Crucis et Tessera Christianismi*. Freyberg, 1650. 24mo. $4\frac{1}{8} \times 2\frac{5}{8}$ in. Art Libr., 1869.

219

VIENNA, 1679.

Brown morocco; gold tooling. In the centre an oval medallion with a bust portrait of the Emperor Ferdinand III., within a scroll-work frame, with two angels holding palm branches, and supporting the imperial crown. In the corners are escucheons, with the arms of the empire of Hungary; in the space between these, at the foot, is the Adoration of the Shepherds; at the sides, the pelican in its piety and, the phoenix, at the head, on the obverse cover, the inscription:

Ihr Gnaden
 Dem Hoch-Edlgböhrnen Herrn
 Herrn Nicolao Christophoro von
 Hüenenfeld der Röm. Kayserl. May
 stätt würcklichem Reichshoff-Rath
 Meinem gnädigen Herrn.

16

79

replaced on the reverse cover by the Adoration of the Magi. The interspaces are filled with foliated ornament and flowers.

Der Röm. Kays. D. Ferdinandi III. Vernewerte zu Regensburg publicirte Reichs Hoff Raths Ordnung. Wienn, 1673. Quarto.
 $7\frac{7}{8} \times 6\frac{1}{2}$ in. Art Libr., 1869.

220

AUGSBURG, 1688.

Red morocco ; sides and back richly tooled ; lining and forwarding of embossed gilt and coloured paper with flowing foliage and flowers ; gilt edges. Latten clasps.

Rituale Augustanum. Augustae Vindelicorum, 1688. Quarto.

Art Libr., 595-1885.

221

AUSTRIA, 1690.

Brown calf ; gold tooling. The sides are divided into compartments by bands painted black and outlined in gold, filled with a variety of ornaments. The obverse cover has the imperial arms in the centre, and this inscription at the head :—

Dem Hoch Vnnd Wollgebohrnen Herrn
Herrn Orpheo Graffen Von Strassoldo
Freyherrn Auf Villa Nova Erb Jäger-
meistern der Fürstlichen Graffschaft Görtz
Einer Söb. Landsschafft Jn Crain
Verordenten

16

90

Prognosis coniecturalis astrologica ad annum MDCLXXX. Tyrnaviae.
Quarto. $8 \times 5\frac{1}{2}$ in.

Art Libr., 1900-1879.

222

Brown leather ; gold tooling. Border of foliage and flowers with a narrow lace edging on the outer side, and a two-line fillet on the inner. In each corner, a large spray of foliage and flowers ; in the centre, between two branches of foliage, is an elliptical escutcheon ensigned with the imperial crown. The field around is divided by small juxtaposed curved scrolls into triangular compartments filled with sprays of foliage and flowers. Back : five bands ; the panels tooled with foliage.

L. ANNAEI FLORI Rerum Romanarum Epitome. Venetiis, 1715. Quarto.
 $9\frac{1}{2} \times 7\frac{1}{8}$ in.

Art Libr., 2365-1886.

223

c. 1730.

Brown calf ; gold tooling. Border, a two-line fillet with a row of large foliated ornaments. In the corners are vases from which spring sprays of foliage with flowers and fruit. In the centre an elliptical medallion, that on the obverse cover adorned with a seated figure of Our Lady and Child with the legend : + FVNDATRIX MONASTERY ET TALESIS ; and that on the reverse, with two angels supporting a mitre, a pastoral staff, and an anchor, on which is perched a bird, with the legend : + PLACIDVS ABBAS ET TALESIS. The interspaces are filled with foliated curves, flowers, and seeded pomegranates. Back : seven bands, the panels tooled with floral ornaments within a two-lined fillet.

$13\frac{1}{2} \times 8\frac{1}{2}$ in.

Art Libr., 1589-1885.

224

1733.

Brown leather ; gold tooling. Elliptical centre-piece with the arms of Seinsheim and Schencken von Staufenberg. Smooth back, in compartments. Marbled paper of peculiar pattern.

IAC. BIDERMANNI *Acroamatum academicorum libri III.* Coloniae, 1733. 12mo. $5\frac{1}{4} \times 3\frac{1}{4}$ in. Art Libr., 2588-1886.

225

MARBURG, 1763.

Vellum, painted and varnished. In the centre of each side a nosegay of flowers springing from a heart on which, in letters of gold, is the inscription : Das Hertz von Meiner eignenhandt soll sein dein beste suuter pfandt. Gilt edges.

Marburger Gesang-Buch. Marburg, 1763. 12mo. $6\frac{1}{2} \times 3\frac{3}{4}$ in. Art Libr., 1998-1886.

ITALY.

226

VENICE. Aldus, 1499.

Red morocco. The sides have an outer border of eight parallel lines, with a gold fillet in the centre, and an inner border of two gold and six plain lines, with a circle and floral ornament at the angles. The enclosed panel has foliated corner ornaments, and between two cinquefoils in the centre of the obverse cover a medallion with the title in Greek capitals,—replaced by a blank escutcheon on the reverse cover. The edges of the covers, flush with the leaves are grooved. Back, divided by horizontal lines into four compartments adorned with diagonal intersecting fillets. The bands at the head and foot project and have a gold fillet. Two latten clasps attached to end of a strap of red morocco, cut into nine strips woven into three plaits, which are let into grooves in the boards.

Επιστολαι διαφορων. Venetiis, apud Aldum, 1499. Quarto. $8\frac{3}{8} \times 6$ in. Art Mus., 30-1865.

227

VENICE, c. 1500.

Olive morocco; gold tooling. The sides divided into compartments by bands outlined in gold and stamped with foliated and floral ornaments. The outer border has a cypher at each angle; from these spring bands which interlace with the inner border and divide the enclosed panel into two lozenge-shaped and eight triangular compartments, each stamped with a flower or a foliated ornament; these are repeated alternately on the space between the two borders, except at the head of the obverse cover, which is occupied by the title: 'ΑΡΙΣΤΟΦΑΝΗΣ. The back is divided by five bands into six panels, each stamped with four foliated ornaments and a flower. Gilt edges; tooled.



'ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΔΙΑΙ. Venetiis, apud Aldum, 1498. Fol. $12\frac{1}{2} \times 8\frac{5}{8}$ in. Ex Bibl. Maleteste. Dyce, 455.

228

VENICE. Aldus, 1502.

Red morocco. Outer border of one broad and four narrow parallel fillets. Inner border of two gilt between groups of plain fillets, interrupted at the angles and half-way between, as also in the corners, by foliated ornaments. In the centre, between two leaf-sprays, a circular medallion within which, on the obverse cover, is the title in Greek capitals, and on the reverse, a blank escutcheon. The back has three projecting bands, the panels between these are bordered with plain fillets. Each cover is protected by eight metal corner and edge-pieces with globular-headed nails, so placed as to make it impossible for the binding to come into contact with other objects, no matter how the book may be placed.

ΘΟΥΚΤΑΙΔΗΣ. Venetiis, in domo Aldi, 1502. Fol. $11\frac{3}{4} \times 8\frac{1}{2}$ in.
Art Mus., 34-1865.

229

VENICE, 1515.

Red morocco. Rectangular vertical framework bordered with a double gilt fillet and plain lines. In the centre of the panel a large circle outlined in gold, with C TIBVLLVS P on the obverse, and L LVPI on the reverse cover amid small single leaves and tiny circles. In each of the corners, a single leaf. Back: three large and four small bands, the former bearing one horizontal and the latter oblique gold lines. Gilt edges.

CATVLLVS . TIBVLLVS . PROPERTIVS. Venetiis, in aedibus Aldi et Andreae soceri, 1515. Oct. $6\frac{1}{2} \times 4$ in. Art Mus., 7922-1862.

230

Brown morocco; gold tooling. In the centre an ornamental escutcheon with the arms of Cardinal Riario in the centre, beneath which, on the obverse cover only, the inscription: .ROMA.III. Corner-pieces of arabesque foliated ornament. Double border formed by bands outlined in gold; the inner border having a flower between two leaf sprays at the angles and half way between them; the outer, a flower at the angles.

The two sides have been inlaid on the covers of the modern binding of a manuscript of the year 1683 relating to the Riario family. $8\frac{3}{4} \times 6\frac{1}{4}$ in.

Art Mus., 4774-1859.

231

c. 1520.

Brown morocco. Vertical panel with foliated centre and corner ornaments enclosed within a border stamped with repeated impressions of a foliated ornament. Back: three bands.

JO. BOCCACIO. *Il Philocholo opera elegantissima*. In Milano, 1520.
Quarto. $8 \times 5\frac{1}{4}$ in. Dyce, 1180.

232

The sides in brown morocco, with inlaid blue and red foliated ornament, tooled in the Grolier style. In the centre, two interlacing links of a chain in saltire. These and the border are red, dotted with gold. Gilt edges. The back modern.

M. VITRUVII *de Architectura libri decem*. Florentie, per haeredes Philippi Juntae, 1522. Oct. $6\frac{5}{8} \times 4$ in. Art Libr., 1908-1884.

233

c. 1525.

Red morocco. Rectangular panel within a framework of parallel lines adorned with a tree stem entwined with foliage (produced by the repetition of a stamp) between two fillets in gold. In the centre an inlaid circular medallion of green leather impressed with a shield charged with a Moor's head in profile.

SENECAE *Tragoediae*. Venetiis, in aedibus Aldi et Andreae soceri, 1517. $6\frac{1}{2} \times 3\frac{3}{4}$ in.

This striking binding occurs on several volumes printed at Venice in the first quarter of the sixteenth century. The arms are probably those of the Pucci, a Florentine family.

Art Libr., 287-1882.

234

c. 1530.

Brown morocco; gold tooling. Frame bordered by two parallel gold fillets relieved by interlacing semicircles, bearing these words: PERTACERE NON SI SCORDA. At the angles and in the corners are foliated ornaments. Inner border of three plain and two gold parallel fillets with single leaves in the corners; in the centre of the enclosed field, a tablet stamped with initials and surrounded by foliated ornaments. Back divided by three double and four single bands into panels adorned with a leaf. Gilt edges, tooled.



Commentarii di Caio Giulio Cesare tradotti per AGOSTINO ORTICA DE LA PORTA. Toscolano (c.1530). Oct. $6\frac{1}{8} \times 3\frac{7}{8}$ in.

Art Libr., 286-1882.

235

Book-case. Red morocco, gold tooling. Outline pattern, the top interlacing strap-work and curves charged with foliations on a ground powdered with dots; with reserved elliptical space in the centre. The sides, curves and foliations on a ground powdered with dots.

Art Mus., 7780A-1862.

236

VENICE, 1531.

Brown calf; gold tooling and polychromatic decoration. Rectangular vertical frame formed by two bands outlined in gold, the outer one painted black, relieved by semicircles interlaced with a similar inner band painted red; in the corners are small ornaments. In the centre, a floriated cross and four tiny circles within two interlacing square frames enclosed within a circle of silver relieved by tiny circles of gold. Back: three bands with a gold line, in each of the panels a floral ornament.

JACOBO CAVICEO. *Il Peregrino*. Vinegia, 1531. Oct. $6\frac{1}{4} \times 4\frac{1}{2}$ in.
Art Mus., 549-1864.

237

VENICE, c. 1540.

Red morocco; gold tooling on sides. Interlaced strap-work with foliated ornaments and fleurs-de-lys. In the centre within a square panel, the name of the nun S. CONSTANTIA for whom this volume was bound. Back: three double and four single bands; the panels stamped with foliated ornament. Gilt edges, tooled.

F. H. MARIPETRO. *Il Petrarca spirituale*. Venetia, 1536.
 $7\frac{1}{2} \times 5\frac{1}{4}$ in. Art Mus., 5773-1859.

238

VENICE, c. 1540.

Red morocco; gold tooling. In the sunk centre an elliptical horizontal medallion representing Helios driving a chariot drawn by two horses up Mount Helicon, on the heights of which Pegasus is seen striking the ground with his feet. Around is the motto $\text{OP}\Theta\text{N}\Sigma\cdot\text{KAI}\cdot\text{M}\text{H}\Lambda\text{O}\Xi\text{I}\text{O}\Sigma$ within a fillet bordered by foliations, above which the title PETRARCHA SPIRITUALE. The whole enclosed within a frame with foliated ornaments and corner pieces, and fleurs-de-lys at the outer angles. Back: three bands with a gold fillet and four smaller bands with oblique gilt lines; in each of the panels is a fleur-de-lys, four of which are reversed. Gilt edges.

F. H. MARIPETRO. *Il Petrarca spirituale*. Venetia, 1538. Oct.
 $6\frac{1}{4} \times 4\frac{1}{4}$ in. Art Mus., 93-1866.

239

VENICE, c. 1540.

Brown morocco, the sides adorned with gold tooling; graceful curves with foliated ornaments within a fillet. In the centre of the obverse cover, a medallion which has been cut out, surrounded by the title M. T. C. ORATIONVM VOLVM. I.; in that of the reverse, a cypher. Back: three bands with horizontal gold fillets. Gilt edges, tooled with interlacing cable ornament and small circles.



M. T. CICERONIS *Orationum volumen primum*. Venetiis. Oct.
 $6\frac{1}{2} \times 4\frac{1}{2}$ in. Art Libr., 285-1882.

240

VENICE, c. 1545.

Morocco binding, tooled with curves and outline foliated ornaments. In the centre, a cross flory. Border of parallel fillets with a sexfoil in each angle. Back: three double and four single bands, the latter tooled with oblique gilt lines.

BOCCACIO. *I casi de gli Huomini illustri*. Vinegia, 1545. $6\frac{1}{2} \times 4\frac{1}{4}$ in.
Art Mus., 6507-1859.

241

VENICE, 1546.

Red morocco; gold tooling. Framework composed of two bands between three broad fillets, the outer band adorned at the angles with single leaves and, half-way between these, with a knot of interlaced strap-work; the inner, with interlaced ornament produced by the repetition of a stamp. The enclosed panel has corner-pieces of curved lines charged with foliations, and in the centre, within a graceful outline of curves, an elliptical ornament of oriental design in a lozenge interlaced with a square between two crosses. Back: three double bands with a horizontal gilt fillet and four single bands with oblique gilt lines; the panels stamped with horizontal bands of flowing foliage. Gilt edges, tooled with interlacing cable work.

ARIOSTO. *Orlando Furioso*. Vinegia, 1546. Art Mus., 6504-1858.

242

c. 1547.

Brown morocco. Rectangular vertical frame adorned with flowing foliage produced by the repetition of a stamp. In the centre, the Holy Name **p h s** within a circle from which spring four single leaves. Above and beneath this a cinquefoil, and in each corner, a single leaf. Back: three bands, the panels adorned with fillets. Gilt edges, tooled.

Breviarium Romanum. Venetiis, 1546. $6\frac{7}{8} \times 5$ in.
Art Libr., 1674-1888.

243

c. 1550.

Brown morocco; the sides adorned with gold tooling; diaper of single leaves in lozenge-shaped compartments formed by intersecting diagonal lines enclosed within a double fillet; in the centre, an escucheon. Back: three bands; the panels divided by a very slender band into two parts, each stamped with a staff entwined with foliage.

Lettere volgari di diversi nobilissimi huomini. Vinegia, 1549. Oct.
 $6\frac{1}{4} \times 4$ in. Art Libr., 288-1882.

244

c. 1550.

Brown leather; gold tooling. The sides adorned with interlacing bands outlined in gold, with fleurs-de-lys, birds, crescents, &c. in the intervening spaces. In the centre, the original owner's name: EVRIALVS on the obverse, and DE SILVESTRIS on the reverse cover. Back: four bands; the panels tooled with fleurs-de-lys and a large outline foliated ornament. Gilt edges, tooled with interlaced cable-work.

ARIOSTO. *Orlando furioso*. Vinegia, 1550. Quarto. $8\frac{3}{4} \times 6\frac{1}{8}$ in.
Art Libr., 648-1885.

245

VENICE, c. 1550.

Brown morocco; gold tooling. The sides adorned with lines and foliations; in the upper part, a bird. Border of curved lines charged with varied leaf shapes. Back: four double bands with horizontal gilt fillets and two with oblique lines; in each panel, a spray of foliage. Gilt edges, tooled.

Le Vite de dodici Cesari di GAIO SUTONIO TRANQUILLO *tradotte in lingua Toscano per* M. P. DE ROSSO. Vinegia, 1550. $6\frac{1}{8} \times 4\frac{1}{8}$ in.
Art Mus., 32-1865.

246

ROME, c. 1566.

Red morocco; gold tooling. Broad border of arabesque ornament; interlacing gold lines with foliations, produced by the repetition of a stamp. In the centre of the enclosed panel, an ornamental escutcheon painted with the arms of Cardinal Michael Bonelli, 1566-98, ensigned with the cardinal's hat; the spaces above and below are filled with foliated ornament. Back: five panels adorned with the stamp used to produce the border of the sides. Gilt edges, tooled with interlacing cable ornament, with the title in Roman capitals on the front, running downwards: QVÆSTIO DE DISTINCTIONE ATTRIBVTORVM DEI.

Manuscript Treatise in Latin. c. 1566. $9 \times 6\frac{1}{2}$ in.
Art Mus., 6505-1858.

247

VENICE, 1568.

Brown morocco; gold tooling. The sides adorned with curves charged with foliations of varied form. Back: divided by seven bands, four of which are narrower than the others, into panels stamped with foliated ornament. Gilt edges, tooled.

Officium Hebdomadae Sanctae. Venetiis, 1568. 16mo. $5\frac{3}{4} \times 3\frac{1}{4}$ in.
Art Libr., 1876.

248

VENICE, c. 1570.

Red morocco; gold tooling. Broad frame divided by narrow interlacing bands, outlined in gold, into compartments; the six largest of these have, in the centre, a sunken panel with foliated ornament of oriental design in relief; graceful curves charged with leaf forms occupy the extremities. Other compartments are filled with a variety of foliated and floral ornaments; the smallest, with a powdering of tiny circles. The space within the frame is also divided into compartments, adorned with the same tools. *Rebound*; the old sides laid down on the outside. Gilt edges, tooled and painted.

SEBASTIANI SERLII BONONIENSIS *de Architectura libri quinque.*
Venetiis, 1569. Folio. 13 × 8 $\frac{3}{4}$ in. Art Libr., 1353-1889.

249

VENICE, c. 1570.

Red morocco; gold tooling. Rectangular frame, adorned with a rod enwreathed with foliage between two fillets; foliated ornaments at the angles and in the corners. In the centre, the arms of Boncompagno with the original owner's name: HIERON. BONCOMP. Back: four panels with foliated ornaments.

P. OVIDII NASONIS *Metamorphoseon libri xv.* Lugduni, apud Antonium Gryphium, 1565. 16mo. 4 $\frac{7}{8}$ × 3 $\frac{1}{8}$ in. Art Libr., 283-1882.

250

FLORENCE? 1572.

Brown morocco; gold tooling. The sides, within a double fillet, are impressed with centre and corner-pieces of oriental design: interlacing curves charged with foliated and floral ornaments in low relief on a stippled gold ground; above and below the centre-piece, a smaller stamp of similar design; the field between these is powdered with gold dots. The back is divided by four bands into panels, tooled with quatrefoils surrounded by circles. Gilt edges.

M. GIOVANNI DELLA CASA, *Rime et Prose.* In Fiorenza, I. et B. Giunti, 1572. Oct. 6 $\frac{3}{4}$ × 4 $\frac{1}{2}$ in. Art Libr., 1771-1889.

251

c. 1572.

Red morocco; gold tooling. Rectangular frame adorned with masks and trophies of musical instruments between two fillets, with heraldic eagles displayed at the angles, foliated ornaments in the corners, and an ornamental escutcheon in the centre. Back: five panels, with an eagle in each. Gilt edges, tooled and painted.

ANGELO DI COSTANZO. *Dell' Istorie della sua patria.* Napoli, 1572. Quarto. 8 × 5 $\frac{5}{8}$ in. Art Libr., 892-1885.

252

c. 1575.

Brown calf; gold tooling. In the centre, an elliptical reserved space within a frame of scroll-work on a field powdered with small dots. This portion is bordered by a narrow band, enlaced with bold and graceful curved lines charged with foliations; these spread over the field within and the plain ground between it and the fillets which form the outer border. The back has no projecting bands, but is divided by six horizontal stripes into compartments tooled with foliated ornament. Gilt edges.

Libro di Marco Aurelio con l'Horologio de' prencipi. Venetia, 1575.
Quarto. $8\frac{1}{2} \times 6$ in. Art Libr., 282-1882.

253

c. 1577.

Crimson morocco; gold tooling and polychrome. Interlacing pattern of scroll-work and foliated ornament in silver and green, outlined with gold; in the elliptical centre, a figure of the Madonna on the crescent moon. The original border was formed by two silvered bands outlined in gold, and by plain fillets. A modern hand has added flowing foliated ornament and the inscription THO·MAIOLI·ET·AMICORVM. Back: five panels, with a foliated ornament in each. Gilt edges, tooled.

Rosario della Sacratiss. Vergine Maria dall' opere del Rev. P. F. LUIGI DI GRANATA, raccolto per A. GIANETTI DA SALO. Roma, 1577.
Quarto. $8\frac{1}{2} \times 5\frac{1}{2}$ in. Art Libr., 1409-1886.

N.B.—In B. Quaritch's Catalogue (No. 349, July 1, 1883), this volume, described (No. 12,982) as emboîté in a Maioli binding, is priced 25*l*.

254

VENICE, c. 1583.

Reddish brown morocco; the sides and back elaborately ornamented with solid, lined, and outlined tools. In the centre of each side is an oval, the one containing an escutcheon: per fess *arg.* and *gu.*; the other, the original owner's name: ANT. MARIA QVIRINO. Above and below, half-way between the oval and the border, a column between two lions, facing each other; the remainder of the space is covered with foliations and flowers, on a ground powdered with gold dots in threes. Narrow border of flowing foliage between two bands outlined in gold; these and the outlined foliations are silvered. Back: six panels. Gilt edges, painted.

MS. on vellum. $9\frac{1}{2} \times 7\frac{1}{4}$ in.

Art. Libr., 2124-1883.

255

VENICE, 1592.

Red morocco; gold tooling. The sides divided by interlacing painted bands, outlined in gold, into compartments filled with

curves charged with foliage, flowers, leopards, and bees. In the centre, within an elliptical frame, between the initials F T, on the obverse cover, S. Francis receiving the stigmata, and, on the reverse: S PERINA VEDOVA. Back: seven panels with foliated ornament. Gilt edges, tooled.

Breviarium Romanum. Venetiis, apud Iuntas, 1592. Oct. $7 \times 4\frac{3}{4}$ in.
Art Libr., 662-1885.

256

1596.

Vellum; gold tooling. Fillet border, with foliated corner ornaments. In the centre of the obverse cover are painted the arms of Cardinal Michael Bonelli, 1566-1598. Title on front edges.

L. DE BROCCIIIS. *Attende tibi, ut recte vivas.* Veronae, 1596. Oct.
 $6\frac{1}{8} \times 4\frac{1}{8}$ in. Art Libr., 1649-1888.

257

1598.

Red morocco; gold tooling. The sides are divided by interlacing painted bands, outlined in gold, into compartments of varied form, filled with foliated ornament, angels blowing trumpets, sphinxes, lions' masks, fleurs-de-lys, &c. Back divided by bands into four panels similarly adorned. Gilt edges, tooled and painted.

G. BOCCACCIO. *I Casi degl' Huomini illustri.* Fiorenza, 1598. Oct.
 $6\frac{3}{8} \times 4\frac{1}{4}$ in. Art Libr., 1419-1886.

258

BOLOGNA, 1603.

Black leather; gold tooling. Broad border of foliated ornament and flowers; central medallion, left plain, within a frame of scroll-work, surrounded by foliations, which also adorn the corners. Back: eight panels. Gilt edges.

S. BINOTTI. *Rime nel dottorato del Ill. Conte F. Gambara.* 1603.
Manuscript. $9\frac{7}{8} \times 6\frac{7}{8}$ in. Art Mus., 7778-1863.

259

MILAN, 1610.

Red morocco; gold tooling. In the centre, the arms of the Olivetan order, within a cusped oval medallion surrounded by vases of flowers, curves and foliations. Broad frame adorned with curving branches of foliage and flowers, with vases and flower sprays in the corners and at the angles. The whole enclosed by a knotted cord between two fillets. Back: six bands; the panels adorned with foliations. Gilt edges, tooled and painted.

Breviarium Olivetanum. Mediolani, 1610. Fol. $12 \times 8\frac{1}{2}$ in.
Art. Libr., 1705-1887.

260

c. 1610.

Crimson morocco; gold tooling. In the centre, on the obverse cover, the Holy Name; on the reverse, within an elliptical frame studded with stars, two cross-keys beneath a canopy, and the initials S R. The field between this and the border of twisted cable-work is filled with Renaissance ornament, lizards, and foliage. Back: four panels, adorned with interlacing foliations.

P. PAPINII STATII *Opera*. Argentorati, 1609. 16mo. $5\frac{1}{2} \times 3\frac{1}{2}$ in.
Art Libr., 280-1882.

261

VERONA, 1613.

Red morocco; gold tooling. Rectangular frame, adorned with repetitions of a foliated volute terminating in a flower; corner ornaments and elliptical centre-piece. Back: seven panels.

Statuti, Ordini e Parti. Verona, 1613. Fol. $11\frac{3}{4} \times 8$ in.
Art. Libr., 1179-1888.

262

PADUA, 1614.

Red morocco; gold tooling. Rectangular frame, with ornaments in the corners and centre. The back adorned with five floriated crosses.

Diploma of the University of Padua, conferring the degree of Doctor of Theology on Franciscus Riatus, 2nd May 1614. $9\frac{3}{8} \times 7$ in.
Art Libr., 2494-1886.

263

PISA, 1619.

Brown calf; gold tooling. The sides divided by interlacing bands, outlined in gold, into compartments of varied form filled with ornaments, with the exception of the elliptical centre which is left plain.

Diploma granting the degree of Doctor of Laws to Luke Sextinius of Bibbiena. 1619. H. $8\frac{5}{8} \times 6\frac{1}{4}$ in. Art Mus., 7780-1863.

264

c. 1620.

Olive morocco; gold tooling. In the centre of each cover an elliptical medallion with a figure of Christ on the cross and the initials S. F. I. C., surrounded by curves, foliations, and flowers, which with similar ornaments in the corners cover the whole space within a rectangular roll-produced frame. Back: five bands, the panels tooled with large foliations between horizontal fillets edged with lace-work. Gilt edges, tooled.

Missale Romanum. Venetiis, 1610. Quarto. $10\frac{3}{8} \times 7\frac{1}{2}$ in.
Art Libr., 1996-1884.

265

PADUA, 1627.

Brown morocco ; the sides covered with elaborate gold tooling.

Diploma of the University of Padua conferring the degree of Doctor of Laws on Quintilius Carbo. 23rd June, 1627. $9\frac{1}{2} \times 7$ in.

Art Libr., 2493-1886.

266

PADUA, 1635.

Red morocco ; the sides covered with elaborate gold tooling.

Diploma of the University of Padua conferring the degree of Doctor of Philosophy and Medicine on Bernardino Trei. 27th April 1635.

 $9\frac{5}{8} \times 7$ in.

Art Libr., 1870-1889.

267

BOLOGNA, 1638.

Vellum ; gold tooling. Panel of diaper, bees within lozenges formed by diagonal intersecting rows of dots, within a border of graceful foliated ornament repeated on the flat back. Gilt edges.

G. SCHARPII *Institutiones Medicae*. Bononiae, 1638. Quarto. $8\frac{3}{8} \times 5\frac{7}{8}$ in.

Art Libr., 1415-1886.

268

PADUA, c. 1647.

Brown morocco ; gold tooling. Roll-produced border ; the enclosed panel filled with a centre and corner ornaments composed of radiating lobes.

Loose cover. $9\frac{1}{2} \times 7\frac{3}{8}$ in.

Art Libr., 1449-1886.

269

c. 1660.

Red morocco ; gold tooling. Roll-produced border ; centre and corner ornaments composed of radiating lobes and eagles displayed, on a field powdered with gold circles. Back : five panels with foliated ornaments, fleurs-de-lys, &c.

Loose cover. $9\frac{1}{4} \times 6\frac{1}{2}$ in.

Art Libr., 1874.

270

c. 1660.

Brown morocco ; gold tooling. Vertical panel almost entirely filled by a central and four corner radiating ornaments ; framework divided into rectangular compartments, each with a centre and corner ornaments ; roll-produced border of flowing foliage and flowers. *Rebacked*. Gilt edges.E. MENAGE. *Aminta favola boscareccia di Torquato Tasso, con annotationi*. Parigi, 1655, Quarto. $8\frac{5}{8} \times 6\frac{1}{4}$ in.

Art Libr., 2011-1886.

271

BOLOGNA, 1662

Black morocco ; gold tooling. Roll-produced border ; centre-piece, an eagle displayed surrounded by 29 traceried radiating lobes ; corner-pieces formed by a section of the centre-piece. Flat back. Gilt edges.

A. MARIANI *Lessus*. Bononiae, 1662. Quarto, $9\frac{3}{8} \times 6\frac{1}{2}$ in.

Art Libr., 1878.

272

XVII cent.

Red morocco ; gold tooling. Oval centre-piece with arms surrounded by foliated and floral ornament. Roll-produced border of foliaged and fleurs-de-lys, with corner ornaments.

Loose cover. $9\frac{5}{8} \times 6\frac{1}{2}$ in.

Art Libr., 1451-1886.

273

XVII cent.

Reddish brown morocco ; sides and back elaborately tooled, with imitation pointillé ornament, in part silvered ; red morocco clasps, tooled, with silver scallop shell fastenings. Gilt edges.

F. A. SPINOLA, S. J. *Delle Meditationi sopra le Feste di Nostra Signora*, &c. Genova, 1663. 12mo. $5\frac{1}{2} \times 3$ in. Art Libr., 1869.

274

c. 1665.

Red morocco ; gold tooling. Roll-produced border ; centre and corner radiating ornaments, with triangular stamps in the intervening spaces.

Loose cover. $9\frac{7}{8} \times 7$ in.

Art Libr., 1448-1886.

275

TUSCANY, c. 1670.

Citron coloured morocco ; gold tooling. Roll-produced border ; circular centre-piece, a vase of flowers surrounded by radiating lobes filled with ornament ; these also serve to adorn the corners.

ANDREA DALL' ARME. *Emblemi e Sonetti*. MS. $6\frac{1}{8} \times 6\frac{3}{8}$ in.

Art Mus., 5905-1860.

276

VENICE, XVII cent.

Brown morocco ; gold tooling. Roll-produced borders, corner and centre-pieces. Back : six panels.

Passiones iv et Officia. MS. Quarto. $9\frac{1}{4} \times 7$ in. Art Libr., 1446-1886.

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277

ROME, 1670.

Red morocco; gold tooling. In the centre of each side, an inlaid escutcheon of blue morocco with the arms of Clement X. in silver, ensigned with the tiara and keys. Framework adorned with imitation pointillé work; corner ornaments. Back: five panels with roll-produced borders, centre and corner ornaments. Forwarding: marbled paper, wavy combed pattern. Gilt edges.

L. CASALE, *Poesie*. Roma, 1670. Oct. $7\frac{1}{3} \times 4\frac{3}{4}$ in.

Art Mus., 1197-1864.

278

1673.

Crimson morocco; gold tooling. In the centre, an oval with a figure of Christ on the cross on the obverse, and of S. Francis receiving the stigmata on the reverse cover, surrounded by radiating traceried lobes, four of which form the corner-pieces. Above the centre-piece, the word CHORO. Back: five panels with vertical bands of ornament. Morocco gold tooled straps with gilt metal clasps. Gilt edges.

Martyrologium Romanum. Venetiis, 1673. Quarto. 10×7 in.

Art Mus., 56-1867.

279

PADUA, 1675.

Red morocco; gold tooling. In the centre, a small oval with a figure of Christ on the cross on the obverse cover, of the Madonna on the reverse, surrounded by radiating traceried lobes and foliated ornament. Corner-pieces of similar design; roll-produced borders. Back: divided by bands into four panels.

Ordo recitandi Divinum Officium. Patavii (1675). Oct. $6\frac{1}{4} \times 4$ in.

Art Libr., 1698-1888.

280

c. 1675.

Red morocco; gold tooling. Vertical panel with centre ornaments composed of 12 lobes radiating from a star, surrounded by foliations and flowers, and corner ornaments of foliage and flowers, enclosed within a border composed of curved scrolls and flowers. Outer roll-produced border of strap-work interlaced with foliage.

Loose cover.

Art Libr., 1447-1886.

281

1689.

Red morocco; sides and back gold-tooled; in the centre, the arms of Francis Pignatelli, archbishop of Naples. Roll-produced border with corner pieces. Back: six panels. Gilt edges.

P. THOMÆ STROZÆ *Pœmata varia*. Neapoli, 1689. Oct. $6\frac{1}{4} \times 4\frac{3}{8}$ in.

Art Libr., 1879-1884.

282

ROME.

Sprinkled brown leather, with gold tooling. In the centre of each side, the arms of cardinal Jerome Casanate (d. 1700) in the centre of each side. Flat back. Gilt edges.

T. G. STELLANDT. *Documenti Politici*. Roma, 1690. 12mo. $5\frac{1}{2} \times 3$ in.
Art Libr., 289-1882.

283

Red morocco; gold tooling. Fillet border edged with lace-work; similar, but narrower, inner border, with floral ornaments at the angles; the corners filled with foliated curves, stars, &c., repeated around a vase of flowers within an oval frame in the centre. Back: five panels; floral ornaments, the title in the second. Gilt edges, tooled.

Spanish theological MS. $9 \times 6\frac{1}{2}$ in. Art Libr., 1187-1885.

284

c. 1700.

Brown morocco; gold tooling. Two borders of scroll-work, with fleur-de-lisé corner and centre ornaments.

Ordinarium Missae. s. l. $13\frac{3}{4} \times 10\frac{1}{4}$ in. Art Libr., 1726-1887.

285

c. 1700.

Red morocco, adorned with gold tooling and paint. The sides have a succession of panels of varied form, one within another, with foliated ornaments, fleurs-de-lys, &c. Back: five panels, with a conventional flower in each. Gilt edges, tooled.

P. ROSA. *La Nautica rilucente*. Venezia, 1700. Quarto. $9 \times 6\frac{3}{4}$ in.
Art Libr., 649-1888.

286

c. 1700.

Citron morocco; gold tooling. Roll-produced border of flowing foliage, with two-handled vases in the corners; curved lines charged with varied leaf forms spring from these, and spread over the field, which has in its centre a cruciform ornament; the interspaces are relieved with gold dots.

Loose cover. $9 \times 6\frac{5}{8}$ in. Art Libr., 1393-1889.

287

1712.

Brown morocco; gold tooling. Broad roll-produced framework, with flowing foliage and flowers in the centre; the enclosed panel,

powdered with dots, bears the arms of Clement XI. in the centre surrounded by curves with foliations in imitation of pointillé work, with which the corners are also filled. Back: six compartments. Gilt edges, tooled.

G. B. GIZZI, *Prediche Quaresimali*. Napoli, 1712. Quarto. $9\frac{1}{4} \times 7$ in.
Art Libr., 1875.

288

ROME, c. 1715.

Red morocco; sides and back gold tooled; arms of Pope Clement XI. in the centre of each cover. Gilt edges.

Lectiones propriae Sanctorum quorum peculiaria Officia recitantur a clero Basilicae Vaticanae. Romae, 1714. Oct. $7\frac{5}{8} \times 5\frac{1}{8}$ in.
Art Libr., 1891-1884.

289

ROME, c. 1715.

Brown morocco; gold tooling. With the arms of Clement XI. in the centre of the obverse cover.

Loose cover. $9\frac{3}{4} \times 7\frac{3}{8}$ in.

Art Libr., 1452-1886.

290

ROME, c. 1715.

Brown morocco; gold tooling. With the arms of Clement XI. in the centre of each side.

Loose cover. $8\frac{1}{2} \times 6\frac{1}{4}$ in.

Art Libr., 1877.

291

1718.

Red morocco; gold tooling. Back: five panels; lettering on green leather in the second and fourth.

L. ALAMANNI, *La Coltivazione*; e G. RUCELLAI, *Le Api*. Padova, 1718. Quarto. $12\frac{1}{4} \times 8\frac{3}{8}$ in.
Art Libr., 2015-1886.

292

ROME, 1720.

Red morocco; gold tooling. With the arms of Clement XI. in the centre of each side. Back: six panels, lettering in the second and third. Forwarding: paper, sprays of flowers in colours on gold ground. Gilt edges, tooled and painted.

D. CURADO. *Sermoens*. Tom. 3. Roma, 1720. Quarto. $9\frac{1}{2} \times 7\frac{1}{4}$ in.

Art Libr., 1421-1886.

293

Red morocco; sides and back adorned with gold tooling. Arms in the centre of each cover, ensigned with a coronet. Gilt edges.

Ufficio della B. V. Maria, &c. Roma, 1725. $8\frac{1}{2} \times 5$ in.

Art Libr., 311-1886.

294

c. 1730.

Crimson morocco; gold tooling. Inner vertical panel with centre and corner ornaments in imitation pointillé work, the outlined foliage and flowers silvered. Outer border of lace-work; the intervening space filled with waving sprays of foliage and flowers. Back smooth, with vertical row of floral and foliated ornaments. Forwarding: paper, sprays of foliage, flowers and fruit in red on gold ground. Gilt edges.

Vita della Imperadrice Leonora Maddalena Teresa. Roma, 1730.
Quarto. $8\frac{1}{8} \times 6\frac{1}{2}$ in. Art Libr., 672-1888.

295

ROME, 1731.

Red morocco; each of the sides has, within a stamped border, a large gold-tooled panel, with centre and corner-pieces, and roll-produced border.

C. A. DE NOBILI. MS. poems addressed to Cardinal J. A. Guadagni.
Dated Rome, 1731. $9\frac{1}{8} \times 6\frac{1}{2}$ in. Art Mus., 7779-1863.

296

XVIII cent.

Red morocco; sides and back richly gold-tooled; arms in centre, ensigned with a coronet. Back lettered. Forwarding: paper, foliage and flowers in gold and colours. Edges gilt and painted.

A. MAZZINELLI. *Uffizio della Settimana Santa.* Romae, 1735. Quarto.
 $8\frac{1}{8} \times 5\frac{1}{2}$ in. Art Libr., 1957-1883.

297

ROME.

Red morocco; gold tooling. The arms of Cardinal Jerome Colonna ensigned with the cardinal's hat, in the centre of each cover. Roll-produced border, and corner-pieces. Back: six compartments, title in the second. Gilt edges.

ΑΙΣΧΤΑΟΤ ΤΡΑΓΩΔΙΑ ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ. Roma, 1754. Quarto.
Art Libr., 630-1887.

298

VENICE, c. 1760.

Crimson morocco; gold tooling. Roll-produced foliated border; in the centre, the arms of the Foscari family ensigned with a coronet. Back: five bands; the title in the second panel, a flower spray in each of the others. Gilt edges.

PAULI PARADISI *de modo legendi Hebraice.* Parisiis, 1534. Oct.
 $6\frac{3}{4} \times 4\frac{3}{8}$ in. Ex Bibl. S. Bartholomei Fulginei. Dyce, 7269.

299

VENICE, c. 1760.

Red morocco; gold tooling. In the centre of each side, the arms of the Foscari family surrounded by foliations; above, two

angels supporting a coronet. Roll-produced border. Back: six panels; lettering on green leather in the second.

M. ANTONII BRAGADENI *de hominis felicitate libri sex*. Venetiis, 1594.
Quarto. $8\frac{1}{2} \times 6$ in. Art Libr., 1724-1887.

300

VENICE, c. 1760.

Red morocco; gold tooling. In the centre of each side, the arms of the Foscarini family surrounded by foliations; above, two angels supporting a coronet. Roll-produced border. Back: six panels; lettering on black leather in the second.

L. DOLCE. *Somma della Filosofia d'Aristotele*. Venetia, G. B. et M. Sessa, et fratelli. $5\frac{7}{8} \times 4$ in. Art Libr., 1873.

301

VENICE, 1762.

Red morocco; gold tooling. The arms of Mark Foscarini (d. 1763) ensigned with the Doge's cap of state in the centre of each cover, with a border of foliated ornament, flowers, and fleurs-de-lys. Back: six panels.

M. GHIGI. *Saggio sopra l'Eloquenza Italiana*. Venezia, 1757-8. Oct. $7\frac{3}{4} \times 5\frac{1}{4}$ in. Art Libr., 2663-1886.

302

ROME, XVIII cent.

Red morocco; sides and back elaborately gold tooled; arms in the centre.

Proprium Sanctorum insignis Basilicæ S. Mariæ in Cosmedin, etc. Romæ, 1766. Oct. Art Libr., 1892-1884.

303

ROME, 1767.

Red morocco; gold tooling. Heavy roll-produced border, large corner ornaments, connected by sprays of foliage and stars, and centre-piece of foliage and stars. Back: six panels; lettering on green morocco in the second and third. Gilt edges.

Statuti del sacro Monte della Pietà di Roma. Roma, 1767. Quarto. $11\frac{3}{4} \times 8\frac{1}{2}$ in. Art Libr., 1878.

304

XVIII cent.

Red morocco; sides and back richly gold tooled; arms in centre. Back: six compartments; lettering in the second. Gilt edges.

D. G. RIVA. *Volgarizzamento de' Salmi in verso Italiano*. Milano, 1771. Oct. $8\frac{7}{8} \times 5\frac{3}{4}$ in. Art Libr., 1884

305

c. 1770.

Red morocco ; gold tooling. Arms of d'Este.

Loose cover, $12\frac{3}{8} \times 9$ in.

Art Libr., 1696-1888.

306

TUSCANY, 1774.

Red morocco ; gold tooling ; roll-produced border, corner-pieces, and in the centre, the arms of the Grand Duchy of Tuscany ensigned with a crown. Back : six panels with scroll border, and a flower-spray in the centre and corners. Green silk lining. Gilt edges, tooled.

FL. SCARSELLI. *Il Cresco, tragedia*. Bologna, 1774. Quarto.
 $11\frac{1}{2} \times 8\frac{3}{8}$ in. Art Mus., 4559-1857.

307

VENICE, 1777.

Red morocco, with gold tooling on sides and back. The latter has five bands. Gilt edges.

La Temi Veneta. Venezia, 1777. Oct. $6\frac{3}{4} \times 4\frac{1}{2}$ in.

Art Libr., 1413-1886.

308

VENICE, 1778.

Red morocco ; gold tooling ; arms in centre of each cover ; roll-produced border, foliated corner ornaments. Back : seven panels ; title on green morocco in the second. Gilt edges.

G. Q. M. CALDERA. *Tavole de' cambi ad uso di Venezia*. Venezia, 1778. Duodecimo. $7\frac{1}{8} \times 4\frac{1}{2}$ in. Art Libr., 1422-1886.

309

NAPLES, 1779.

Red morocco, with gold tooling on sides and back ; the arms of Ferdinand, king of the Sicilies, in the centre of each cover. Flat back, tooled and lettered. Gilt edges.

G. DE BOTTIS, *Ragionamento istorico intorno all' eruzione del Vesuvio*. Napoli, 1779. Quarto. $11\frac{1}{2} \times 8\frac{1}{4}$ in. Art Libr., 1025-1886.

310

ROME, 1780.

Brown sprinkled calf, with gold tooling ; in the centre, the arms of Henry, cardinal of York, ensigned with the crown and cardinal's hat. Roll-produced border and corner-pieces. Back : six panels, with lettering in the second.

S. DE MUSSON. *Veritas in lucem prolata adversus huius aetatis pseudo-philosophos et incredulos*. Romae, 1780. Oct. $7\frac{7}{8} \times 5\frac{1}{8}$ in.
 Art Libr., 1909-1884.

311

c. 1785.

Red morocco, with gold tooling on back and sides. Blank escutcheon in the centre, ensigned with a royal crown, painted mantling. Back: seven panels; lettering on green morocco. Red silk lining. Gilt edges.

G. DE SERPOS. *Dissertazione polemico-critica sopra due dubbi di coscienza concernenti gli Armeni Cattolici*. Venezia, 1783. Quarto. 12 × 8 $\frac{3}{4}$ in. Art Libr., 1783-1883.

312

1796.

Red morocco, with gold tooling. In the centre, the arms of the Caracciolo family; border of foliage and stars. Back: six panels; lettering on green morocco in the second. Light blue silk lining. Gilt edges.

TERMANINI. *Vita e virtù del Sacerdote Domenico M. S. Culvi, nobile Bolognese*. Parma, 1796. Oct. 8 × 5 $\frac{1}{2}$ in. Art Libr., 1889-1884.

313

XVIII cent.

Red morocco; gold tooling. Centre-piece composed of flower-sprays and stars. Roll-produced border.

Loose cover. 10 $\frac{1}{2}$ × 6 $\frac{7}{8}$ in. Art Libr., 1453-1886.

314

XVIII cent.

Red morocco; gold tooling. Rich framework within a narrow border.

Loose cover. 10 $\frac{5}{8}$ × 7 $\frac{3}{4}$ in. Art Libr., 1450-1886.

315

XVIII cent.

Brown calf, adorned with gold tooling and paint. Flat back.

L. A. BASSI. *Rime Piacevoli*. Torino. 8 × 4 $\frac{3}{4}$ in. Art Libr., 619-1888.

SPAIN AND PORTUGAL.

316

c. 1530.

Brown calf; the sides and back divided into compartments by roll-produced bands of ornament. Busts in oval medallions and foliage. The field of the compartments adorned with gilt tooling.

Epistolas de SANT HIERONIMO. Valencia, por Jorge Costilla acabose. 1526. Fol. 12 × 8 $\frac{1}{2}$ in. Art Mus., 152-1866.

317

c. 1530.

Dark brown morocco ; blind tooled. The sides have a central vertical panel, adorned with a quatrefoiled pattern, surrounded by two bands of interlaced chain-work of varied design, alternating with three bands of roll-produced straight lines, enclosed within a broad border of Moorish pattern.

Loose cover. $12\frac{1}{4} \times 8\frac{3}{4}$ in.

Art Mus. 94-1864.

318

c. 1600.

Crimson morocco, gold tooling. Border adorned with ovals and circles, the former enclosing a turreted gateway, the latter three Ts, 2 and 1, alternating on the sides with winged terminal figures, and, at the head and foot, with floral ornaments. The enclosed panel is divided by interlacing strap-work, outlined in gold, into compartments filled with branches of foliage, stars, &c.; in the centre is a turreted gateway, accompanied by three Ts and six stars within an elliptical frame, charged alternately with towers and stars. Back : five panels, each with the same heraldic emblems. Gilt edges.

GIROL GRATIANO, *Trattato del Giubileo dell' Anno Santo*. Roma, 1599.
Quarto. Art Libr., 481-1885.

319

Red morocco ; gold tooling. In the centre, a coat of arms. Border of flowing foliage, with corner ornaments. Back : five panels ; title in the two uppermost.

PHRYNICH *Epitomae dictionum Atticarum libri iii.* Augustae Vindelicorum. 1601. Quarto. $7\frac{5}{8} \times 5\frac{5}{8}$ in. Art Libr., 1692-1887.

320

1605.

Crimson morocco ; gold tooling. Narrow border, with corner ornaments and large armorial centre-piece. Back : four panels, with a cherub's head in each. Gilt edges, tooled and painted.

F. DE SANDOBAL. *Vida de S. Joan de Sahagun*. Salamanca, 1605.
Oct. $5\frac{7}{8} \times 4$ in. Art Libr., 1878.

321

NAVARRRE. PAMPLONA ? c.1625.

Reddish-brown leather, the sides and back elaborately tooled ; the sides divided into compartments by bands stained of darker colour. In centre, the armorial bearings del Palacio de Los Lizaracus varonia de los evsas y casa de los viamontes.

MS. Genealogy and Confirmation of arms. $11\frac{5}{8} \times 8\frac{3}{4}$ in.

Art Mus., 101-1864.

322

MADRID, 1796.

Red morocco; gold tooling. In the centre, the arms of Charles IV., ensigned with the royal crown within a border. Flat back.

Kalendario Manual. Madrid, 1796. 12mo. $4\frac{1}{3} \times 2\frac{3}{4}$ in.

Art Libr., 2589-1886.

327

LISBON, 1778.

Red leather; gold tooling. In the centre, a coat of arms within a scroll-work frame painted black. Lace border, with corner ornaments.

I. DE SANCTA CLARA. *Theses ex Theologicis disciplinis selectae.* Olisipone, 1778. Quarto. $11 \times 8\frac{1}{2}$ in.

Art Libr., 1652-1882.

TURKEY

324

c. 1600.

Brown leather. Border formed by parallel lines, with twisted cable-work at the angles. In the centre of the obverse cover, two triangles and six circles interlaced; and of the reverse, a small vertical panel of cable-work. The corners and interspaces on both covers are stamped with sexfoils, circles, &c.; the flap, with a vertical row of cruciform ornaments. Smooth back.

Armenian Manuscript. $5\frac{1}{4} \times 4$ in.

Art Libr., 2351-1884.

325

c. 1616.

Crimson leather, stamped with three panels of foliage and flowers in low relief on gold ground. These have been surrounded with light-gold floriations, and corner ornaments within a plain fillet. Border of chain-work. The volume contains a great variety of contemporary marbled papers.

Album amicorum of Wolfgang Leutkauff of Vienna, 1616-32. $5\frac{1}{2} \times 3\frac{3}{4}$ in. Rebound, and cut down; the original sides mounted on the outside.

Art Libr., 1392-1889.

Part II.—RUBBINGS.

ENGLAND

I

DURHAM.

Side of a Book-cover ($5\frac{1}{2} \times 3\frac{1}{4}$ in.). Border formed by two intertwined stems; the enclosed space is divided into three compartments, the largest of which, in the centre, is occupied by a finely designed foliated ornament in relief. The upper and lower compartments are filled with elaborate interlaced ornament formed by impressed lines.

From the Binding of a Manuscript of the Gospel of S. John, found at the head of S. Cuthbert's body in 1105. Stonyhurst College.

See *Archaeologia*, xvi, 17. London, 1809. *Catalogue of Special Exhibition, South Kensington*, 1862, p. 583, no 6801.

2

XII century.

Side of a Book-cover ($9\frac{1}{2} \times 6\frac{1}{4}$ in.) adorned with detached horizontal and vertical rows of stamps, the two outer rows arranged as on 24. *Outer horizontal rows*: (A) seven impressions of a stamp (20×18 m.) representing a half-length figure of a man holding a large shield in his right hand, and a club in his left, beneath a depressed round arch supported by two columns. *Inner horizontal rows*: (B) three mounted knights (20.5×20.5 m.) riding to the right, and one (20.5×20 m.) to the left. *Outer vertical rows*: (C) seven compartments, each with a cordate stamp (22×16 m.) enclosing a palmated leaf. *Inner vertical rows*: (D) a lion passant (16×19.5 m.), four impressions. The centre is divided by a horizontal band into two compartments, each impressed with an elliptical stamp (27×18 m.) representing a bishop in full pontifical vestments holding a book in his left hand and a pastoral staff in his right. The bands between the rows of stamps are relieved with eight-foiled rosettes, and the spaces between the palmated leaves with dots within circles.

From the Binding of SALOMONIS *Liber Sapientiae* (MS. 24,076).
British Museum. D. 223-1887.

3

XII century.

Side of a Book-cover ($9\frac{1}{2} \times 6\frac{1}{4}$ in.) adorned with detached horizontal and vertical rows of stamps, the outermost arranged as on 24. *Outer rows*: (A) seven impressions of a stamp (21×21 m.) representing a king with a palm branch on a galloping steed riding to the right; (B) a band of diaper formed by eight impressions of a stamp (19×18 m.), bearing a saltire

between four men's heads in profile. The enclosed space is adorned with four horizontal rows of stamps : in the centre, three churches with turrets seen in perspective (51×21 m.), one with an apsidal chancel formed by the juxtaposition of a second stamp (22×13 m.); above these are two warriors (same as A on 2) between two circular stamps (D. 21 m.) containing the winged ox, emblem of S. Luke. Above and below is a band, each with two centaurs discharging arrows at two stags (21×41 m.). The bands between the rows of stamps are relieved with eight-foiled rosettes and dots within circles.

From the Binding of SALOMONIS *Liber Sapientiae*. (MS. 24,076.)
British Museum. D. 224-1887.

4

XII century.

Side of a Book-cover ($10\frac{3}{4} \times 6\frac{1}{2}$ in.), divided into compartments by bands adorned with eight-foiled rosettes; the general arrangement somewhat similar to 7. In the centre, within a lozenge-shaped panel of interlaced cable-work, is an elliptical stamp (27×19 m.) with a figure of David harping. Around this are four impressions of a triangular stamp with a peacock feeding. Above each of the two uppermost is a rectangular stamp (20×32 m.) representing the Annunciation, the space between the figures being filled with a large fleur-de-lys. Beneath each of the others are two winged monsters. At the head and foot are four elliptical stamps with figures of Christ seated on the rainbow, S. Peter, the B. Virgin, and the angel Gabriel, each between two columns united by a pointed arch, the tympanum of which is adorned with two wiverns. A vertical band with a hound amidst flowing foliage runs from the foot to the band surrounding the central compartment, and from this to the head. At each side is a band of interlacing strap-work.

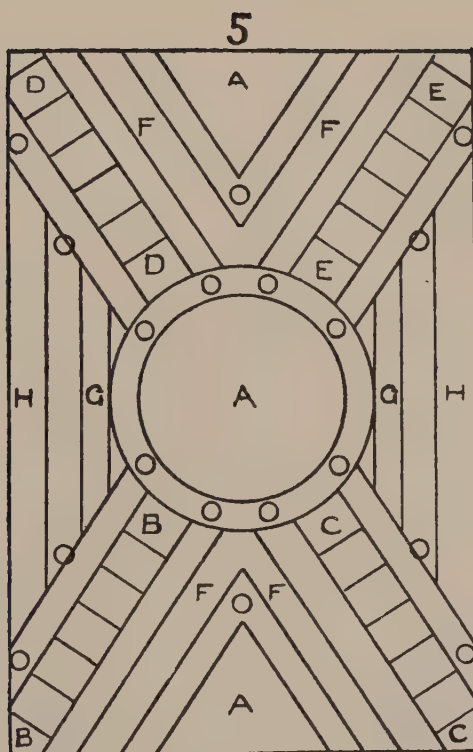
From the Binding of a Latin Psalter. (MS. 10,924.) British Museum.
D. 162-1888.

5

XII. century.

Side of a Book-cover ($10\frac{3}{4} \times 6\frac{1}{2}$ in.), adorned with three compartments (A) filled with interlacing cable-work, and with rows of stamps separated from each other by bands relieved with eight-foiled rosettes. The four bands running from the centre to the corners are each adorned with repeated impressions of a different stamp; the figures, all facing the centre, represent (B) a man harping; (C) a hooded centaur with sword and shield; (D) Sagittarius letting an arrow fly; (E) a merman, perhaps meant for Neptune. The bands (F and G) are adorned with diaper-work formed by juxtaposed impressions of the same stamp in different positions, and (H) with diaper of another pattern.

From the Binding of a Latin Psalter. (MS. 10,924.) British Museum.
D. 163-1888.



SIDE OF A BOOK-COVER.
 ENGLISH. XII CENTURY.
 PLAN OF ORNAMENTATION.

c. 1145.

Side of a Book-cover ($10\frac{1}{2} \times 6\frac{3}{4}$ in.). The interior is divided into three parts—a central rectangular panel and two horizontal



bands — separated from one another and surrounded by narrow bands stamped at wide intervals with eight-leaved rosettes. The central panel is occupied by a wheel or rose formed by a central rosette from which radiate seven fillets terminated at the outer extremity by similar rosettes; the interspaces being occupied by a lobe stamp (A) representing a dragon. The spandrels around the rose are adorned, two (B) with the stamp used for the tympana of the arches on 4, and two (C)

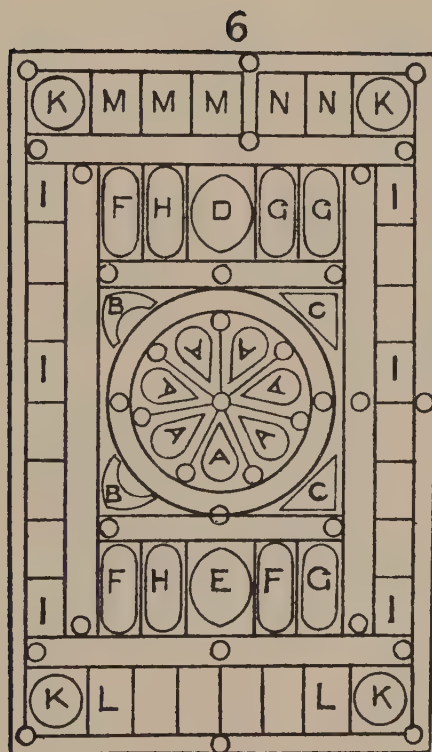
with a peacock within a triangle. The bands above and below are each subdivided into three compartments; in the central compartment of the upper band is a figure of Christ (D) within a mandorla, seated on a rainbow, His right hand raised as in the act of blessing, whilst in His left He holds the book of life. The corresponding compartment (E) of the lower band has also a figure of Christ in a mandorla, but with a sword in His right hand, and a globe in His left. Each of the lateral compartments contains two figures, but the binder had apparently only three stamps, so below on the left of Christ are the B. Virgin (F) and an angel (G), forming together an Annunciation; and on the right both above and below, the same figure of the B. Virgin and S. Peter (H), whilst



above on the left, the Angel is repeated twice. The outer border is formed at the sides by the repetition of a stamp representing a curved branch and a peacock feeding (I). At the angles are the Evangelistic animals within circles (K); at the foot, a stamp representing a pheasant passing beneath two

branches of foliage (L) has been impressed six times, but alternated so that the branches form three saltire crosses. At the head are (M) three kings on horseback bearing palm branches, and (N) three kings enthroned holding a sword in the right hand and a sceptre in the left.

From the Binding of IVONIS CARNOTENSIS EPISCOPI *Epistolae*, MS. executed before 1146, for Henry, son of Louis VII. of France. Library of the Faculty of Medecine, Montpellier. D. 72-1887.



SIDE OF A BOOK-COVER.

ENGLISH. c. 1145.

PLAN OF ORNAMENTATION.

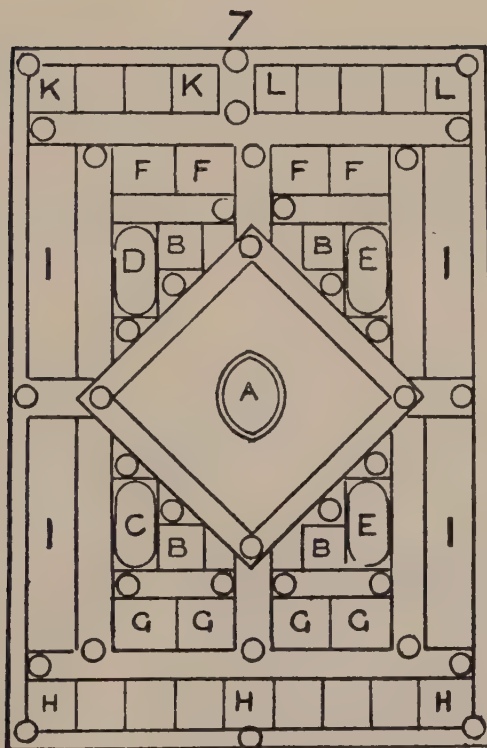
c. 1145.

Side of a Book-cover ($10\frac{1}{2} \times 6\frac{3}{4}$ in.), divided into compartments by bands relieved at intervals with eight-foiled rosettes. In the centre is an elliptical stamp (A) with a seated figure of David harping within a lozenge-shaped panel of reticulated cable-work, the interspaces of which are adorned with small circles. The triangular compartments abutting on the central panel are each adorned with a square and an elliptical stamp, the former (B) representing a bird with outspread wings and a spray of foliage, the latter, a full-length figure of (C) the B. Virgin, (D) S. Peter, or (E) an angel. Above and below is a horizontal row of rectangular stamps, representing (F) two cockatrices addorsed, their tails uniting in a fleur-de-lys; and (G) a fleur-de-lys between two birds. The outer border is formed: at the foot, (H) by a succession of nine mermen; at each side (I), by bands of interlaced cable-work with circles in the openings; and, at the head, by (K) four warriors on horseback advancing towards (L) as many large birds.



From the Binding of IVONIS CARNOTENSIS EPISCOPI *Epistolae*, MS. executed before 1146, for Henry, son of Louis VII. of France. Library of the Faculty of Medecine, Montpellier.

D. 73-1887.



SIDE OF A BOOK-COVER.

ENGLISH. c. 1145.

PLAN OF ORNAMENTATION.

c. 1145.

Side of a Book-cover ($11\frac{1}{2} \times 8$ in.). Midway between the head and foot are three medallions (A) with the winged animals emblematic of SS. Matthew, Mark, and Luke, within as many interlacing circles filled with reticulated cable-work, in the openings of which are small circles with a dot in the centre. The spaces above and below the circles are subdivided by vertical and horizontal bands which, as also the outer border, are relieved at intervals with eight-foiled rosettes within circles. Of the twenty compartments thus formed, four (B) are filled with reticulated cable-work, four (C) occupied by two rams? grazing, four (D) by four peacocks feeding, four (E) by five elliptical ornaments, and four (F) by four pairs of cockatrices addorsed, their tails uniting in a palmated leaf.

From the Binding of *MATTHAEUS glossatus*, MS. executed before 1146, for Henry, son of Louis VII. of France. Library of the Faculty of Medecine, Montpellier. D. 74-1887.

c. 1145.

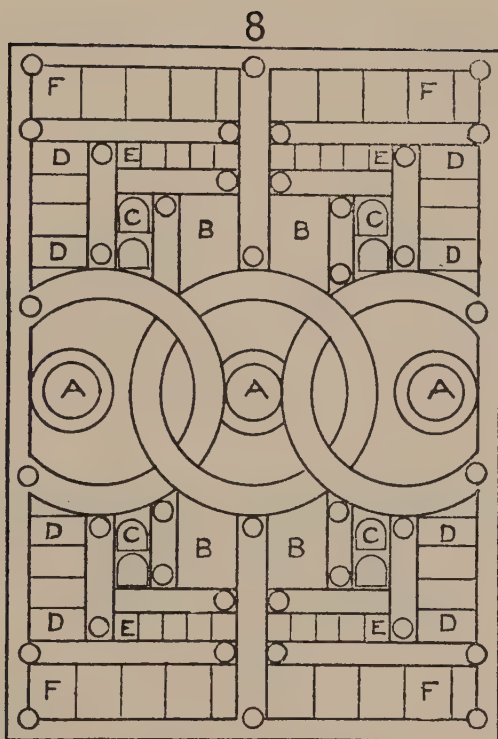
Details from the side of a Book-cover ($11\frac{1}{2} \times 8$ in.), adorned with three broad vertical bands of interlaced cable-work with dots within small circles in the openings, between two rows of palmated leaves; at the head and foot is a horizontal band of honeysuckle ornament; this stamp and the interlaced pattern appear to be direct imitations of Oriental work.



From the Binding of *MATTHAEUS glossatus*, MS. executed before 1146, for Henry, son of Louis VII. of France. Library of the Faculty of Medecine, Montpellier. D. 75-1887.

WINCHESTER, 1148.

Side of a Book-cover ($9\frac{3}{4} \times 6\frac{3}{4}$ in.). The centre is adorned with ten impressions of a rectangular stamp (17.5×18.5 m.) representing a stag, disposed at intervals in two vertical rows. The



SIDE OF A BOOK-COVER.

ENGLISH. c. 1145.

PLAN OF ORNAMENTATION

plain bands between and around these are relieved with small circles having a dot in the centre, repeated on the field between and around the borders. The inner border is formed by juxtaposed impressions of an oblong stamp ($16\cdot5 \times 22$ m.) representing a curved branch with a peacock feeding across it. The outer border consists of two vertical rows of juxtaposed impressions of an oblong stamp (18×21 m.) representing a goat courant, connected at both head and foot by five impressions of an arched stamp (17×20 m.) representing a ram grazing.

From the Binding of *Liber de terris Regis reddentibus langabulum et brugium in Winton*, known as the Winchester Domesday Book, 1148.
Society of Antiquaries, London. D. 542-1886.

11

WINCHESTER, 1148.

Side of a Book-cover ($9\frac{3}{4} \times 6\frac{3}{4}$ in.). In the centre are two roses, each composed of a circular medallion and eleven radiating lobes, surrounded by a border formed by nine impressions of a curved stamp with a flowing spray of foliage. The circular and lobe stamps represent dragons, and are repeated in the six triangular spaces between the roses and at the head and foot. The smaller spaces are relieved by eight-foiled rosettes and small circles with a dot in the centre. At each side is a row of rectangular stamps representing two cockatrices addorsed, their united tails terminating in a fleur-de-lys.

From the Binding of *Liber de terris Regis reddentibus langabulum et brugium in Winton*, known as the Winchester Domesday Book, 1148.
Society of Antiquaries, London. D. 543-1886.

Reproduced in BURLINGTON FINE ARTS CLUB, *Exhibition of Book-bindings*, 1891, Plate II.

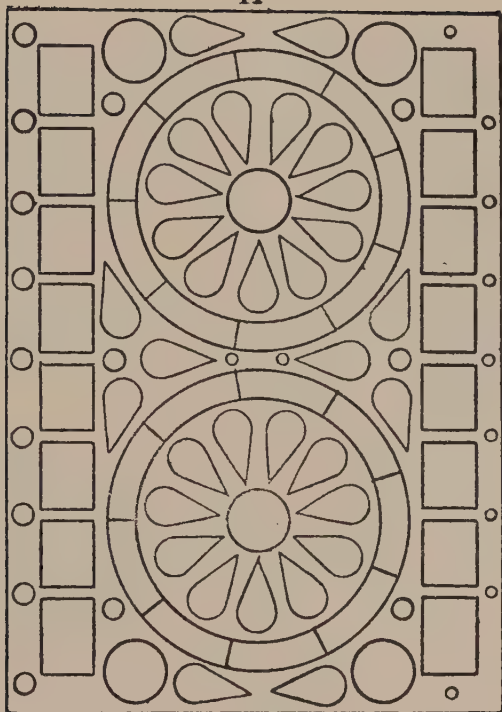
12-19

DURHAM, c. 1180.

Eight rubbings from the covers of a magnificent Latin Bible in four volumes, given by Hugh Pudsey, bishop of Durham (1153-1195), to the cathedral library. The interlaced arcading on the first five leaves of the fourth volume, enclosing the Eusebian tables, resembles that on the aisle-walls of the cathedral; one of the shafts with flowers in lozenge work is exactly like that in the monk's doorway. All four volumes have been rebound, and the old stamped sides relaid on the outside. The plan of ornamentation of each cover is different. The total number of stamps employed is 51; of these, 27 were employed on the cover of vol. 1, 30 on that of vol. 2, 16 on that of vol. 3, and 24 on that of vol. 4. Several of these closely resemble contemporary sculpture in the cathedral.

Cathedral Library, Durham.

11



SIDE OF A BOOK-COVER.

WINCHESTER. 1148.

PLAN OF ORNAMENTATION.

12



Side of a Book-cover (19×13 in.), of which more than half has perished. The general plan of the ornamentation—somewhat like that of 17—consists of a sixteen-lobed rose in the centre within a rectangular panel surrounded by two vertical bands of tooled interlaced ornament, and four vertical and twelve horizontal rows of stamps separated from each other by bands relieved with small crosses within circles and eight-foiled rosettes, and enclosed within a narrow border stamped with a succession of small circles interrupted at intervals by rosettes.

From the Binding of vol. 1.

D. 283-1887.

13

Side of a Book-cover (19×13 in.). The general design—somewhat like that of 17—consists of a rectangular central panel filled with tooled interlaced ornament, surrounded by twelve horizontal and eight vertical rows of stamps, separated from each other by bands relieved with small crosses within circles and eight-foiled rosettes, and enclosed within a narrow border stamped with a succession of small circles interrupted at intervals by rosettes.

From the Binding of vol. 1.

D. 284-1887.

14

Side of a Book-cover (19 × 13 in.) In the centre, a circular panel of tooled interlaced ornament within a horizontal oblong compartment, the ends of which are filled with triangular, lobe, lozenge and circular stamps, surrounded by twelve horizontal and six vertical rows of stamps, separated from each other by bands relieved with rosettes and other ornaments.

From the Binding of vol. 2.

D. 285-1887.

15

Side of a Book-cover (19 × 13 in.). In the centre, a vertical rectangular panel with a square compartment—overlaid with a latten knop—between two bands representing a pair of doves face to face amid foliage, surrounded by ten vertical and twelve horizontal rows of stamps, separated from each other by bands relieved at intervals with eight-foiled rosettes.

From the Binding of vol. 2.

D. 286-1887.

16

Part of the side of a Book-cover (19 × 13 in.). In the centre, a vertical oblong panel of tooled interlaced work, surrounded by ten horizontal and six vertical rows of stamps, separated from each other by bands relieved at intervals with small elliptical ornaments and eight-foiled rosettes, and enclosed within a narrow border stamped with a succession of small circles.

From the Binding of vol. 3.

D. 287-1887.

17

Side of a Book-cover (19 × 13 in.). In the centre, a rose composed of a circular medallion (A) surrounded by a narrow ornamental border and eleven radiating lobes (B), the space between these being relieved with small circles. The lobe stamps represent dragons, as probably does also the central medallion now covered by a metal knop. The rose is enclosed within a rectangular frame with an elliptical ornament in each corner. On each side is a row of (C) six peacocks feeding; above and below are bands (D) of tooled interlaced work, rows of large triangular stamps (E) having a palmated leaf in the centre within a dented border, alternating with others (F) containing three interlaced ellipses, and rows of rectangular stamps (G) representing two fish, probably meant for one of the signs of the Zodiac. The other rows are composed of (H) lions passant guardant, (I) of birds with palmated tails, (K) of stags couchant, and (L M) of warriors and mermen.

From the Binding of vol. 3.

D. 283-1887.

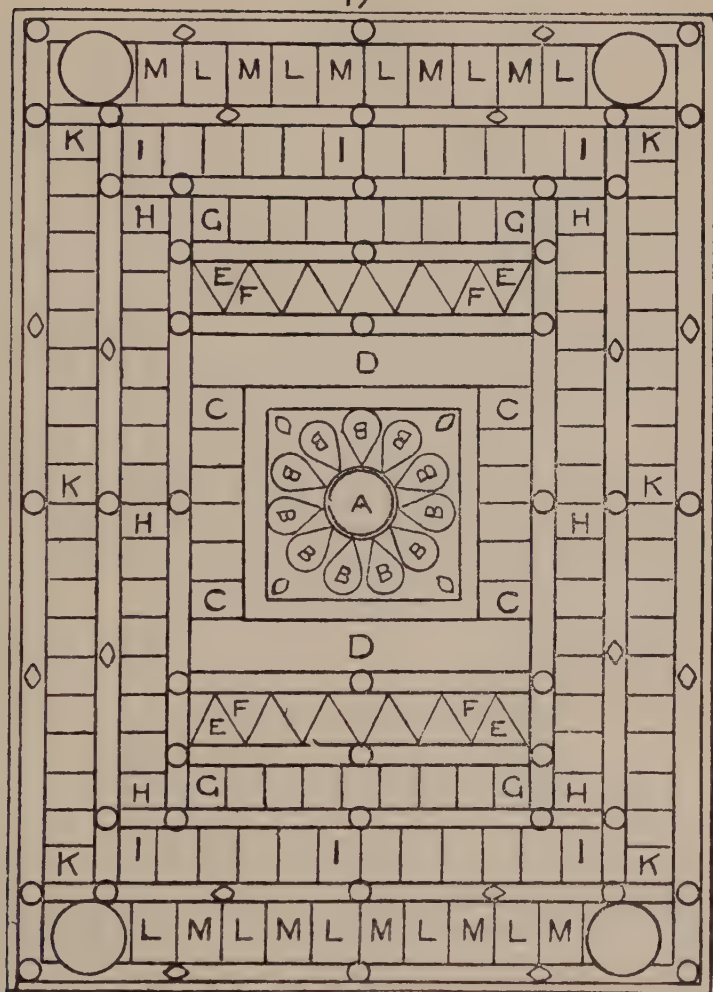
18

Side of a Book-cover (19 × 13 in.). The general design very similar to 17; the rose in the centre having, however, only eight radiating lobes, the spaces between them being stamped with rosettes, and the angles of the rectangular framework occupied by palmated leaves. This central portion is surrounded by eight vertical and twelve horizontal rows of stamps of varied design, separated from each other by bands relieved with rosettes.

From the Binding of vol. 4.

D. 289-1887.

17



SIDE OF A BOOK-COVER.

DURHAM. c. 1180.

PLAN OF ORNAMENTATION.

19

Side of a Book-cover (19×13 in.), divided into compartments by bands relieved at intervals with eight-foiled rosettes. In the centre are nine rectangular compartments: the middle one (A) is filled with tooled interlaced ornament; the four flanking it are each adorned with (B) a seated figure of a king holding an up-lifted sword in his right hand, and a fleur-de-lisé sceptre in his left; of those at the corners, three (C) are filled with a diaper of quatrefoils, the fourth (D) with a knot of tooled interlaced work. This central portion is surrounded by two vertical and four horizontal rows of stamps: (F) palmated leaves with small circles between them, (G H I) diaper work of varied design and (B) figures of kings. These together form a large panel with three lobe stamps (K) representing dragons in each corner. Above and below these is a row of arched stamps (L) representing rams grazing, the whole being enclosed by eight rows of stamps representing (M) stags couchant, (N) lions rampant, (O) the sign of the Zodiac *Pisces*, (P) peacocks feeding, and (Q) monsters adorsed whose tails unite and form a fleur-de-lys.

From the Binding of vol. 4.

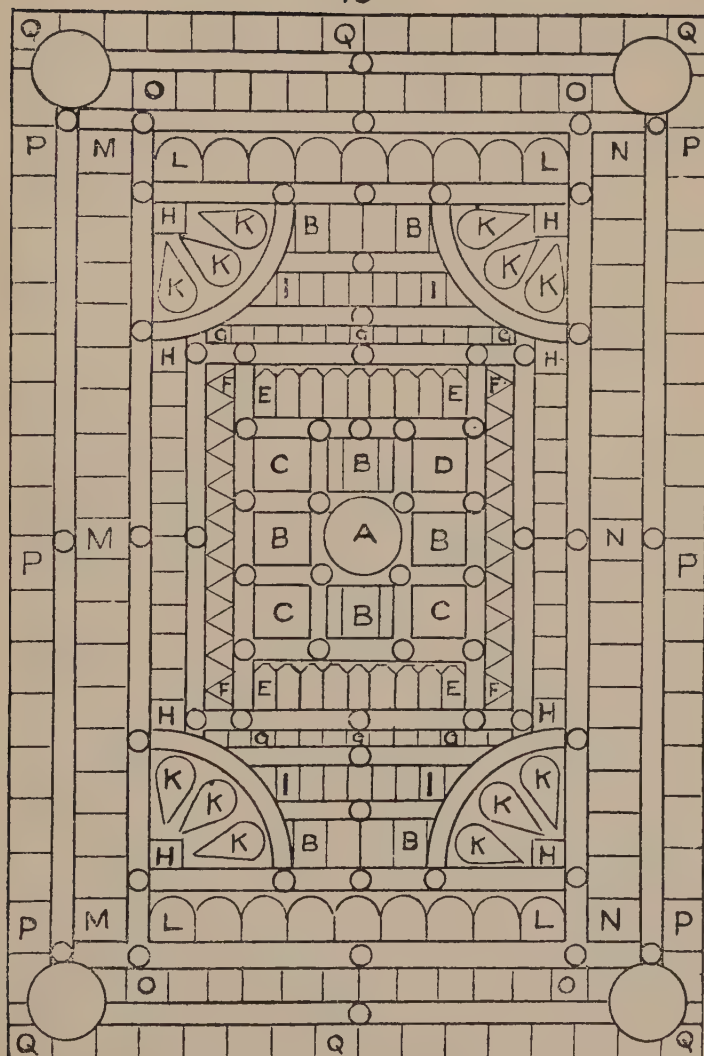
D. 290-1887.

20

DURHAM. XII century.

Side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{2}$ in.), bordered and subdivided by vertical and horizontal bands stamped with a rosette at the intersections. The entire breadth within the border at both head and foot is occupied by a row of rectangular stamps (28×16 m.) representing a crowned female holding a palm branch. At each side is a vertical row of six oblong panels adorned with a lobe stamp containing a dragon. This general arrangement is repeated

19



SIDE OF A BOOK-COVER.

DURHAM. c. 1180.

PLAN OF ORNAMENTATION.

in the enclosed space, the head and foot of which are occupied by three elliptical stamps (28×16 m.) with full-length figures of S. Peter and S. Paul; the sides, by a row of pheasants (18×16 m.); and the centre, by geometrical ornament.

From the Binding of a Manuscript. Mazarine Library, Paris.
D. 1363-1887.

21

DURHAM. XII century.

Side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{2}$ in.); the general design identical with that of 20. The stamps employed are: for the outer horizontal rows, a square stamp (22.5×22.5 m.) representing a king kneeling on one knee and holding up a covered bowl-shaped vessel. Outer vertical rows: a palmated leaf. Inner horizontal rows: the winged ox emblematic of S. Luke, within a circle (D. 20 m.). Inner vertical rows: a square stamp (16×16 m.) representing two warriors behind battlements, one with a lance, the other blowing a horn. Central vertical row: a medallion (D. 21.5 m.) with the Lamb bearing a cross and banner between two arched stamps (25×23 m.) with the Holy Dove surrounded by interlaced foliage.

From the Binding of a Manuscript. Mazarine Library, Paris.
D. 1364-1887.

22

DURHAM. XII century.

Side of a Book-cover ($12 \times 8\frac{3}{4}$ in.), adorned with rows of stamps separated from each other and surrounded by bands relieved with rosettes. In the centre are five horizontal rows;

the middle row consisting of an arched stamp with Our Lady and Child enthroned, between two elliptical stamps with full-length figures of S. Peter and S. Paul. Above and below these is a row of warriors behind battlements, the one with a lance, the other blowing a horn, and another with a representation of the Last Supper formed by the juxtaposition of three stamps. These are surrounded by rows of stamps: the inner vertical row, oblong, representing the sign of the Zodiac *Pisces*; the inner horizontal, circular, the winged lion of S. Mark; the outer vertical, lobed, a dragon, and the outer horizontal, a king on horseback holding a palm branch.

From the Binding of *DIONYSIUS de Caelesti Hierarchia*, MS. of the
xii century. Cathedral Library, Hereford. D. 1274-1887.

23

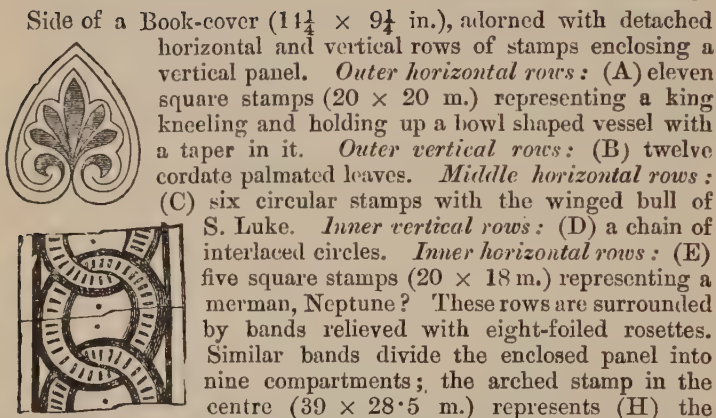
DURHAM. XII century.

Side of a Book-cover ($12 \times 8\frac{1}{4}$ in.), adorned with rows of stamps separated from each other and surrounded by bands relieved with rosettes. In the centre is a vertical row of three circular stamps representing Sampson tearing open the lion. Inner vertical rows: a merman, perhaps meant for Neptune; inner horizontal rows: a crowned king, holding two flowers springing from beneath his feet. Middle vertical rows: a bird with a palmated tail; middle horizontal rows: the winged bull of S. Luke. Outer vertical rows: palmated leaves; outer horizontal rows: a king kneeling holding a bowl-shaped vessel.



From the Binding of *DIONYSIUS de Caelesti Hierarchia*, MS. of the
xii century. Cathedral Library, Hereford. D. 1275-1887.

DURHAM. XII century.



Side of a Book-cover ($11\frac{1}{4} \times 9\frac{1}{4}$ in.), adorned with detached horizontal and vertical rows of stamps enclosing a vertical panel. *Outer horizontal rows*: (A) eleven square stamps (20×20 m.) representing a king kneeling and holding up a bowl shaped vessel with a taper in it. *Outer vertical rows*: (B) twelve cordate palmated leaves. *Middle horizontal rows*: (C) six circular stamps with the winged bull of S. Luke. *Inner vertical rows*: (D) a chain of interlaced circles. *Inner horizontal rows*: (E) five square stamps (20×18 m.) representing a merman, Neptune? These rows are surrounded by bands relieved with eight-foiled rosettes. Similar bands divide the enclosed panel into nine compartments; the arched stamp in the centre ($39 \times 28\cdot5$ m.) represents (H) the B. Virgin and Child enthroned; the elliptical stamps ($31\cdot5 \times 20$ m.) at each side (I) David harping, and the triangular stamps (F) in the corners, interlaced stems of foliage, each of these being surrounded by small circles having a dot in the centre. The two compartments (G) are filled with a semis of similar circles and straight pieces of cable ornament.

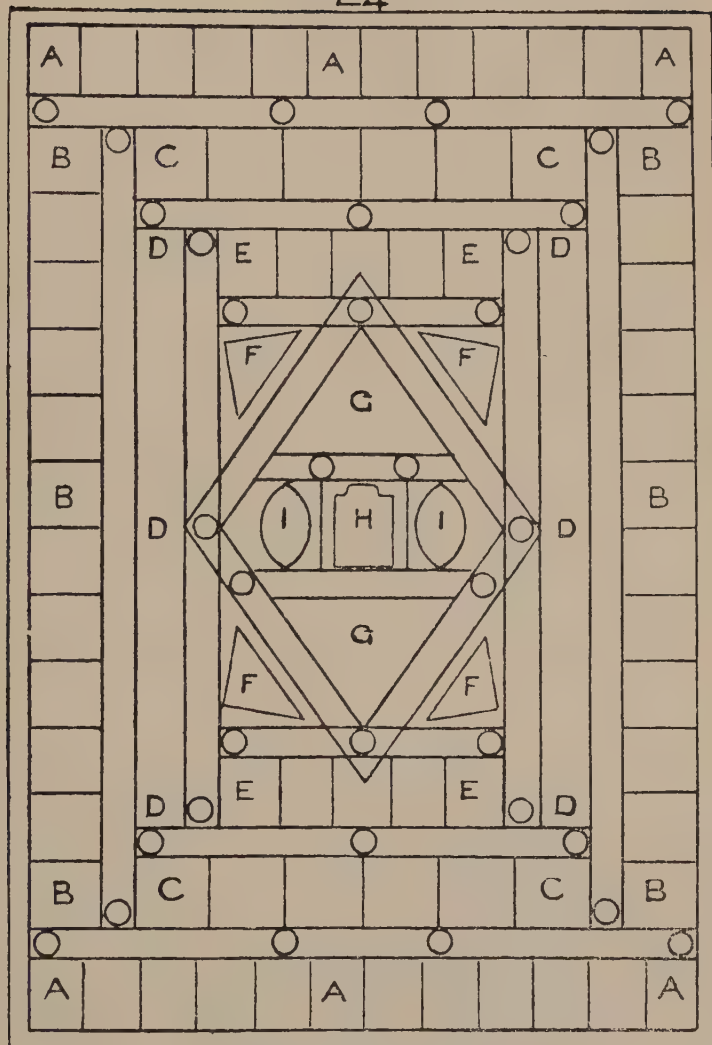
From the Binding of *Ysaïas glosatus*, MS. of the XII century.
Cathedral library, Durham. D. 279-1887.

Reproduced in BURLINGTON FINE ARTS CLUB, *Exhibition of Book-bindings*, 1891, Plate III.

DURHAM. XII century.

Side of a Book-cover ($14\frac{1}{4} \times 9\frac{1}{4}$ in.), adorned with horizontal and vertical rows of stamps, separated from each other by bands relieved with eight-foiled rosettes, the two outer rows disposed as on 24. In the centre are six horizontal rows, one composed of three medallions (D. $21\cdot5$ m.) with the Holy Lamb with cross and banner; another, above this, of three elliptical stamps ($29\cdot5 \times 17\cdot5$ m.) representing S. Peter. Above and below these are rows of peacocks (18×16 m.) and of warriors in pairs behind battlements (15×16 m.). These are surrounded by

24



SIDE OF A BOOK-COVER.
DURHAM, XII CENTURY.
PLAN OF ORNAMENTATION.



rows of stamps: the inner vertical row consisting of interlaced strap-work; the outer, of dragons within lobes (L. 27 m.); the inner horizontal, of medallions (D. 23·5 m.) of Sampson tearing the lion asunder; the outer, of kings on horseback bearing palm branches (20·5 × 20·5 m.).

From the Binding of *Ysaïas glosatus*, MS. of the xii century.
Cathedral Library, Durham. D. 280-1887.

26

DURHAM. XII century.

Side of a Book-cover ($13\frac{1}{2} \times 9\frac{1}{4}$ in.), of which nearly one half has perished. The general design consists of a central panel surrounded by vertical and horizontal rows of stamps, separated from each other by bands relieved with eight-foiled rosettes. Similar bands divide the central panel into six compartments. Two of these are occupied by an arched stamp of the B. Virgin and Child enthroned and an elliptical stamp of David harping; two others, semicircular in form, at the head and foot, are filled with a semis of straight pieces of cable ornament and small circles with a dot in the centre; the remaining two at the sides with seven impressions of a pair of warriors behind battlements. Inner horizontal row: a king kneeling holding a bowl with a taper in it; outer horizontal row: the winged bull of S. Luke in a medallion. Inner vertical row: a dragon within a lobe. Outer vertical row: a geometrical design.

From the Binding of *Leviticus et Numeri glosati*, MS. of the xii century. Cathedral Library, Durham. D. 277-1887.

27

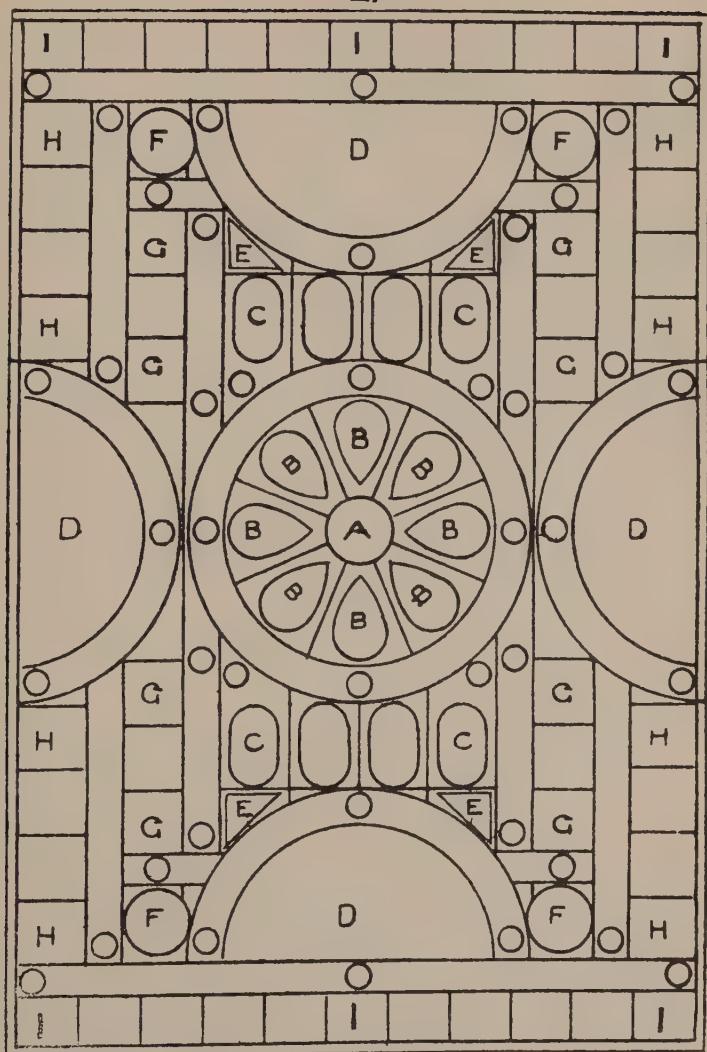
DURHAM. XII century.

Side of a Book-cover ($13\frac{1}{2} \times 9\frac{1}{4}$ in.), divided into compartments by bands relieved with eight-foiled rosettes. In the centre, a rose composed of a circular medallion (A) and eight radiating lobes (B), the one containing a Holy Lamb with cross and banner, the others, a dragon. Above and below is a row of four elliptical stamps (C) with a full-length figure of S. Peter. The semicircular compartments (D) are filled with a semis of straight pieces of cable ornament and small circles enclosing dots. The intervening spaces are adorned with a triangular stamp (E) representing two ducks, a circular stamp (F) of Sampson tearing the lion to pieces, and a rectangular stamp (G) of a merman. The compartments of the outer vertical border are occupied by cordate palmated leaves, and the border at both head and foot composed of kings on horseback carrying palm branches.

From the Binding of *Leviticus et Numeri glosati*, MS. of the xii century. Cathedral Library, Durham. D. 278-1887.

Reproduced in BURLINGTON FINE ARTS CLUB, *Exhibition of Book-bindings*, 1891, Plate IV.

27



SIDE OF A BOOK-COVER.
DURHAM. XII CENTURY.
PLAN OF ORNAMENTATION.

DURHAM. c. 1190.

Side of a Book-cover ($13\frac{1}{4} \times 9\frac{3}{4}$ in.), adorned with vertical and horizontal rows of stamps, separated from each other and surrounded by bands, those on the inner side of the horizontal rows being relieved with eight-foiled rosettes; the two outer rows arranged as on 24. In the centre are four vertical rows: the two innermost formed by an oblong stamp ($18\cdot5 \times 28$ m.) representing two birds with human heads back to back with foliage between them; the two outer, by an elegant geometrical tile pattern



(34×18 m.).

At the head and foot of these are horizontal rows of stamps: the

former representing (28×16 m.) a wise virgin crowned, with a lamp in her right hand and a palm branch in her left; the latter ($21 \times 19\cdot5$ m.) a half-length figure of a warrior with uplifted sword and shield beneath a round arch surmounted by a crenelated battlement. *Inner vertical borders*: a bunch of foliage and fruit ($16 \times 23\cdot5$ m.). *Inner horizontal borders*: the winged bull of S. Luke in a medallion (D. 22 m.). *Outer vertical borders*: a cordate stamp ($19\cdot5 \times 16\cdot5$) with a palmated leaf. *Outer horizontal borders*: that at the foot formed by ten impressions of a stamp ($22\cdot5 \times 23$) representing a wivern with expanded wings, its head turned back to defend itself against a serpent; that at the head, by seven (20×21 m.) of a human headed bird attacked by a monster, and four (17×17 m.) of two warriors behind a battlemented wall supported by arcading.

From the Binding of *Psalterium glosatum*, MS. bequeathed by Bishop Hugh Pudsey in 1195. Cathedral Library, Durham.

D. 281-1887.

DURHAM. c. 1190.

Side of a Book-cover ($13\frac{1}{4} \times 9\frac{3}{4}$ in.), adorned with vertical and horizontal rows of stamps, separated from each other and surrounded by bands, those on the inner side of the horizontal rows being relieved with eight-foiled rosettes; the two outer rows arranged as on 24. In the centre are four vertical rows, two of flowing foliage between two bearing the zodiacal sign of the Fish ($18 \times 19\cdot5$ m.). The stamps used for the inner vertical borders represent (21×22 m.) a peacock and a branch of foliage; for the outer (L. $22\cdot5$ m.) a dragon within a lobe; for the inner horizontal rows (31×20 m.) David seated, harping, within an ellipse; for the outer (20×21 m.) a knight on horseback with uplifted sword.

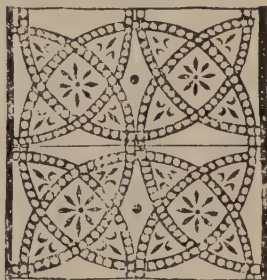
From the Binding of *Psalterium glosatum*. MS. bequeathed by Bishop Hugh Pudsey in 1195. Cathedral Library, Durham.

D. 282-1887.

30

DURHAM. c. 1190.

Side of a Book-cover ($13 \times 8\frac{1}{2}$ in.). The entire breadth at both head and foot is occupied by a row of lobe stamps (L. 27 m.) with dragons whose tails terminate in foliage. Two vertical rows of (D. 15.5 m.) sex-foiled flowers within circles form the outer lateral borders. At a little distance within these is a broad frame formed by the repetition of a rectangular stamp 34×18 m.) with a geometrical tile pattern of intersecting circles, with eight-foiled rosettes and demi-fleurs-de-lys in the inter-spaces. The enclosed panel is subdivided by plain vertical and horizontal bands into twelve vertical compartments, each (28×16 m.) occupied by a full-length crowned figure of a wise virgin holding a lamp and a palm-branch.



From the Binding of a MS. double Commentary on the Gospels formerly belonging to the Augustinian Abbey of S. Jean du Jard, near Melun, in the diocese of Sens. Library of S. Geneviève, Paris

D. 1365-1887.

31

DURHAM. c. 1190.

Details from the side of a Book-cover ($13 \times 8\frac{1}{2}$ in.). 1. An elliptical stamp (28×15 m.) with a full-length figure of S. Peter. 2. A rectangular stamp (17×17 m), two warriors behind battlements, one holding a lance, the other blowing a horn. 3. A rectangular stamp (16×23.5 m), foliage and fruit.

From the Binding of a MS. double Commentary on the Gospels formerly belonging to the Augustinian Abbey of S. Jean du Jard, near Melun. Library of S. Geneviève, Paris.

D. 1366-1887.

32

DURHAM. XII century.

Part of the side of a Book-cover ($12\frac{1}{4} \times 7\frac{3}{4}$ in.), adorned with detached vertical and horizontal rows of stamps. In the centre is a vertical panel divided into three compartments by horizontal fillets relieved by small circles with dots in the centre. The upper and lower compartments are each adorned with three impressions of a circular stamp representing the Holy Lamb standing with cross and banner, the smaller compartment between these is occupied by an elliptical stamp of David seated playing

the harp within a lozenge formed by two-line fillets. *Inner vertical borders*: fourteen impressions of a cordate palmated leaf. *Horizontal borders at head and foot*: four impressions of an oblong stamp representing a warrior with a drawn sword, mounted on a galloping horse. *Outer vertical borders*: fourteen impressions of a lobe stamp with a dragon. These rows of stamps are separated from one another and surrounded by plain bands relieved at intervals by small circles with dots in their centre.

From the Binding of *Summa super Gratiani decretum*, with glosses; an Italian manuscript of the end of the xii century, formerly in Archbishop Tenison's Library. (MS. 24659.) British Museum.

D. 58-1887.

33

xii century.

Part of the side of a Book-cover ($12\frac{1}{4} \times 7\frac{3}{4}$ in.), adorned with stamps arranged as on 32. In the centre, a circular stamp, representing the Holy Lamb; above and below, three impressions of a circular stamp with the lion of S. Mark. *Inner vertical borders*: twelve impressions of a square stamp representing a swan and foliage. *Horizontal borders at head and foot*: four impressions of an oblong stamp, with a palmated leaf between two doves addorsed. *Outer vertical borders*: fourteen large cordate palmated leaves.

From the Binding of *Summa super Gratiani decretum*, with glosses; an Italian manuscript of the end of the xii century, formerly in Archbishop Tenison's Library. (MS. 24659.) British Museum.

D. 59-1887.

34, 35

LONDON. 1185.

Sides of a Book-cover ($9\frac{7}{8} \times 5\frac{7}{8}$ in.), each with a border formed by the repetition of stamps, and with a panel divided into three by two narrow vertical bands; these bands on one side are plain, on the other relieved by small circles and quatrefoils. Upper side. The vertical portions of the border are formed by two rectangular stamps, fourteen lions passant ($14\cdot5 \times 15\cdot5$ m.) facing as many dragons with tails terminating in foliage ($14\cdot5 \times 14\cdot5$ m.), connected at both head and foot by three foliated ornaments, each composed of two impressions of the same stamp ($22 \times 14\cdot5$ m.). The central division of the panel is occupied by seven impressions of a rectangular stamp (26×26 m.) representing within a quatrefoil, flanked by four smaller ones, David, crowned, seated with his legs crossed and playing the harp; on each side of him, a small quatrefoil. The lateral divisions have each four circular (D. 22 m.) and three triangular stamps, the former representing a gryphon, the latter a heron standing on the back of a pike, the intervening spaces being relieved by

small circles and quatrefoils. Under side. Vertical portions of the border: in one row, nine rectangular panels (25×18 m.) of interlaced work formed by two dragons with floriated tails, in the other, ten (22×21 m.), containing a cruciform foliated ornament; these are connected at both the head and foot by a row of five cordate palmated leaves. Central division: eight impressions of a rectangular stamp (25×22.5 m.) representing a lion passant within a quatrefoil flanked by four trefoils. Lateral divisions: four eight-lobed rosettes (D. 18 m.) and three lobe stamps (L. 35 m.) with two dragons, from the union of whose foliated tails springs a stem terminating in a fleur-de-lys, on which is perched a bird; the intervening spaces relieved by quatrefoils and small circles.

From the Binding of a Register of the Knights Templars entitled *Inquisitio de terrarum donatoribus per Angliam*, 1185. Public Record Office, London. D. 57 and 56-1887.



36, 37

LONDON. c. 1200.

Sides of a Book-cover ($8\frac{1}{2} \times 5\frac{3}{4}$ in.), each with a border formed by the repetition of stamps, the panel within being divided into two by a vertical row of stamps. The stamps employed are the same as on 34, 35, with the addition of a circular medallion (D. 25 m.) and a lobe stamp (L. 34 m.), each with a dragon terminating in foliage, and a ten-foiled rosette within a circle.

From the Binding of a MS. formerly belonging to S. Mary's, Southwark. (Egerton MSS. 272.) British Museum. D. 222 and 221-1887.

Rubbing. Details from the sides of a Book-cover, adorned with five rectangular and one lozenge-shaped stamp: 1. (20×18 m.) a falcon pouncing on a bird, another flying away. 2. (21×18 m.) a double eagle displayed. 3. (19×21 m.) a monster with tail terminating in foliage. 4. (20×18 m.) two birds perched on foliage. 5. (12.5×23.5 m.) a monster. 6. (12.5×12 m.) a bird with a spray of foliage in its beak.

From the Binding of STEPHANI ARCHIEPISCOPI CANTUARIENSIS *super Ecclesiasticum*. Cathedral Library, Durham. D. 966 and 967-1887.

Part of the side of a Book-cover ($12\frac{3}{4} \times 8\frac{1}{4}$ in.). Border of circular stamps bearing a saltire between four dots. The enclosed panel is divided into compartments by diagonal three-line fillets. The lozenge-shaped compartments are adorned alternately with a circular and a rectangular stamp, the former representing a dragon, the latter, two birds addorsed with a bunch of foliage between them. The triangular compartments contain each a lobe stamp with a dragon. All these stamps date from the twelfth and thirteenth centuries.

From the Binding of *Epistole MARSILII FICINI FLORENTINI*. Venetiis, 1495. Abbey Library, Westminster. D. 293-1888.

Side of a Book-cover (11×7 in.), adorned with a variety of stamps. In the centre are two vertical rows of eight gryphons side by side, each formed by the repetition of the same stamp (16×18 m.) These are surrounded by two borders, the inner one formed by an oblong stamp of diaper work; lozenges enclosing quatrefoils and trefoils; the outer, by the repetition of a stamp (16×17 m.) representing a swan, whose tail terminates in a spray of foliage. The intervening spaces are adorned in the angles and half way between them with smaller stamps of a monster, a lion rampant and a fleur-de-lys. Two of these stamps, the swan and gryphon, date probably from the thirteenth century.

From a loose cover in the possession of Mr. J. Zaehnsdorf.

D. 71-1887.

Part of the side of a Book-cover ($11 \times 8\frac{1}{2}$ in.), divided by intersecting three-line fillets into lozenge-shaped compartments, each adorned with a quatrefoil within a circle between four fleur-de-lisé ornaments within lozenges.

From the Binding of a Register. (MS. 24,057.) British Museum.

D. 225-1887.

42

SALISBURY. c. 1447.

Part of the side of a Book-cover ($12\frac{1}{2} \times 8$ in.), adorned with rows of stamps separated from each other by fillets. In the centre, two vertical rows of double eagles displayed, between two of wiverns, within a double border formed by an inner row of saltires charged with five annulets and an outer row of swans and foliage.



From the Binding of the *Cartularium Collegii Vallis Scholarum Sancti Nicolai prope Sarum*, c. 1447. (MS. 28,870.) British Museum.
D. 228-1887.

43

Five stamps from the side of a Book-cover; two, rectangular, bearing a fleur-de-lys, and the holy name, both accompanied by sprays of foliage, and three floral ornaments.

From the Binding of MS. 99. Cathedral Library, Salisbury.
D. 1975-1889.

44

xv century.

Part of the side of a Book-cover ($9\frac{1}{4} \times 6\frac{1}{4}$ in.). The interior is divided into three by groups of vertical fillets; in the centre, is a row of rectangular stamps (14.5×14.5 m.) with the Holy Lamb standing with the cross and banner within a fleur-de-lisé circle; the lateral compartments are filled with a diaper of fleurs-de-lys within lozenges. The border is formed by foliage, flowers, and fruit, with a cinquefoil within a fleur-de-lisé circle at the angles.

From a MS. containing the commencements of the Four Gospels and a Kalendar. (MS. 22,578.) British Museum.
D. 227-1887.

45

xv century.

Details from the sides of a Book-cover ($9\frac{1}{2} \times 6\frac{1}{4}$ in.); the five stamps employed being repeated in rows, separated from each other by three-line fillets.

From the Binding of a MS. (Egerton, 1117) British Museum.
D. 226-1887.

46

xv century.

Details from the side of a Book-cover, adorned with five stamps, two lozenge-shaped: a unicorn, a fleur-de-lys; two rectangular: a dragon, a fish; and one triangular, foliage.

From a loose Book-cover. Cathedral Library, Durham. D. 975-1887.

47

OXFORD.

Details from the sides of a Book-cover. The interior diapered with lozenges (36 × 21 m.) containing a large fleur-de-lys with three small balls on each side. The border of one side is formed by the repetition of an oblong stamp representing a stag pursued by a hound; of the other, by two stamps: the one (23 × 11·5 m.), a ragged staff round which is curled a large leaf, in the spaces between which and the edge are repeated the three balls; the other (23 × 11 m.), an undulating spray of foliage and fruit.

From the Binding of the Cartulary of Oseney Abbey. Public Record Office, London. D. 51-1887.

48

OXFORD.

Details from the sides of Book-covers, adorned with six stamps, two of which occur also on 47.

From the Binding of a MS., Cathedral Library, Durham; and of *Libellus de vita et moribus philosophorum et poetarum*. Cathedral Library, York. D. 988 and 989-1887.

49

c. 1500.

Details from the side of a Book-cover. A lozenge-shaped stamp (29 × 21 m.) containing a large fleur-de-lys with three small balls on each side. A circular stamp (D. 21 m.) with a double sex-foiled rose.

From the Binding of *LYNDEWODE, Constitutiones Provinciales*. Cathedral Library, Hereford. D. 1269-1887.

50

xv century.

Three stamps from the side of a Book-cover: 1, a rose; 2, two interlaced triangles within a circle; 3, a leaf.

From the Binding of *WALSINGHAM, Chronicon Regum Angliae*. College of Arms, London. D. 52-1887.

51

WINCHESTER.

Side of a Book-cover ($15 \times 10\frac{3}{4}$ in.). Broad double frame formed by parallel vertical and horizontal three-line fillets, the outer frame stamped alternately with a label bearing the holy names **ih̄s maria** and a lozenge charged with a fleur-de-lys; the inner frame, with juxtaposed impressions of a ragged staff entwreathed with foliage; the four square compartments at each angle are adorned with fleurs-de-lys and double roses, these last repeated at the intersections of the diagonal fillets which divide the enclosed vertical panel into compartments stamped with a conventional flower spray within a lozenge.

From the Binding of the Register of John de Stratteforde, bishop of Winchester, 1323-1333. Consistory Court, Winchester.

D. 1964 and 1968-1889.

52

WINCHESTER.

Side of a Book-cover ($13\frac{3}{4} \times 10\frac{1}{2}$ in.). Frame formed by parallel horizontal and vertical three-line fillets, and stamped alternately with the label and double rose above described (51), the latter repeated at the intersections of the diagonal fillets which divide the enclosed panel into compartments stamped with a floral ornament.

From the Binding of the Register of Cardinal Beaufort, bishop of Winchester, 1405-1416. Consistory Court, Winchester.

D. 1966-1889.

53

OXFORD. Theodore Rood and Thomas Hunte, 1481.

Part of the side of a Book-cover adorned with rows of stamps separated from each other by groups of fillets. In the centre are six horizontal rows each of two stamps, representing monsters or birds. These are enclosed within a border formed, at the head and sinister side, by a row of imperial eagles displayed, and at the dexter side and foot, by two-headed quadrupeds. A narrow outer border is formed by poles wreathed with foliage and flowers. The whole is enclosed within a broad frame relieved at intervals with rosettes and studs in triplets; the square compartments at the intersections of the framework being stamped with the imperial eagle and single studs.

From the Binding of A. NECKAM, *Expositio super tercium librum de anima*. Oxonie, 1481. Cathedral Library, Durham. D. 523-1887.

54

OXFORD. Theodore Rood and Thomas Hunte, 1481.

Part of the side of a Book-cover adorned with the same stamps as 53, employed in a similar manner.

From the Binding of BOETII *Libri quinque de consolatione philosophie*.
Coloniae, 1481. Cathedral Library, Durham. D. 991-1887.

55

OXFORD. Theodore Rood and Thomas Hunte, 1481.

Details from the side of a Book-cover adorned with the same stamps.

From the Binding of ALEXANDRI ANGLI *Destructorium vitiorum*.
Coloniae, 1480. Cathedral Library, Durham. D. 990-1887.

56

OXFORD? c. 1482.

Part of the side of a Book-cover ($11\frac{1}{2} \times 8\frac{1}{4}$ in.). In the centre, a vertical panel divided by diagonal intersecting three-line fillets into compartments stamped alternately with fleurs-de-lys and roses within circles in horizontal rows. The frame, bordered by three-line fillets intersecting each other at right angles, is adorned with a variety of stamps, the largest of which, circular, bears a dromedary, from whose hump springs a fleur-de-lys.

From the Binding of *Expositio ac moralisacio Trenorum Iheremie prophete*. Oxonie, 1482. British Museum. 1938-1889.

57

c. 1485.

Side of a Book-cover ($7 \times 4\frac{1}{2}$ in.). In the centre, a vertical panel divided into compartments by three-line vertical, horizontal, and diagonal fillets, stamped where they join each other with a cinquefoil within a circle. The four central compartments are adorned with a rectangular stamp bearing a swan and a star; the corner compartments with an imperial eagle displayed within a circle. The border is formed of poles entwined with foliage interrupted at each angle by a rectangular stamp bearing a monster.

From the Binding of S. BONAVENTURAE *Stimulus amoris*. Bruxellis, c. 1484. All Souls' College, Oxford. 1937-1889.

This Binding was certainly produced by a Brabant stationer, perhaps at Louvain or Brussels, but the five following and a large number of others were executed with the same tools in this country.

58

c. 1495.

Part of the side of a Book-cover ($13 \times 8\frac{3}{4}$ in.). In the centre, a vertical panel divided by diagonal intersecting three-line fillets; the lozenge-shaped compartments stamped with a cruciform ornament, the triangular, with a swan and star. Each side of the frame is stamped with a unicorn amidst foliage and two cinquefoils; the square compartments at the intersections, with a monster. The cruciform ornament is repeated in the spaces between the frame and the edge; the cinquefoil, at the ends of the bands.

From the Binding of *PHILIPPI DE PERGAMO Speculum regiminis*.
Corpus Christi College, Cambridge. D. 1842-1889.

59

c. 1495.

Side of a Book-cover ($11\frac{3}{4} \times 8\frac{1}{4}$ in.). In the centre, a vertical panel divided by diagonal intersecting two-line fillets, the lozenge-shaped compartments stamped with floral ornaments, the triangular, with a unicorn amidst foliage. The frame, bordered by three-line fillets intersecting each other at right angles, is stamped alternately with sprays of foliage and monsters or unicorns. The spaces between the framework and the edge of the volume are adorned with a circular stamp representing the Pelican in its piety; the ends of the bands, with a spray of foliage.

From the Binding of a volume of MS. and printed tracts. (MS. 28,783.)
British Museum. D. 961-1887.

60

c. 1495.

Part of the side of a Book-cover ($13\frac{1}{4} \times 8\frac{3}{4}$ in.) similar to 59, except that the spaces between the framework and the edge are adorned with the same lozenge-shaped stamp with a cruciform ornament as 58.

From the Binding of *IOANNIS SCOTI Quartus liber Sententiarum*.
Venetis, 1490. Corpus Christi College, Cambridge. D. 1841-1889.

61

c. 1497.

Part of the side of a Book-cover ($12\frac{3}{8} \times 8\frac{1}{4}$ in.), similar to 60, except that one of the lozenge-shaped stamps with a floral ornament, employed to adorn the compartments of the enclosed panel, is replaced by another representing a Pelican in its piety.

From the Binding of *Destructorium viciorum*. Parisiis, 1497. Corpus
Christi College, Cambridge. D. 885-1889.

62

Four stamps from the side of a Book-cover, produced by the same binder as 58 to 61.

From the Binding of a manuscript. Cathedral Library, Wells.
D. 1293-1887.

63

G. W. c. 1500.

Part of the side of a Book-cover. In the centre, a vertical panel divided by diagonal intersecting three-line fillets, the lozenge-shaped compartments stamped with an escutcheon charged with the binder's trade mark and a floral ornament (similar to that on 59, 60, 61) in alternate horizontal rows; the triangular, at the foot, with a cruciform ornament similar to that on 58, 60, 61, 62), and those at the sides, with a fleur-de-lys within a circle. The frame, bordered by three-line fillets intersecting each other at right angles, has its sides adorned with a flowing stem of foliage, and the square compartments at the intersections with a fleur-de-lys within a circle.



From the Binding of *S. AUGUSTINI de Trinitate liber*. Basileae, 1489.
Cathedral Library, Hereford. D. 1268-1887.

64

G. W. c. 1506.

Three stamps; identical with those on 63.

From the Binding of *Manuale Sarisburiense*. Londonii, 1506. Corpus Christi College, Cambridge. D. 50-1887.

65

Band (120 × 15 m.). A wivern, a hawk, and a hare, separated from each other by sprays of foliage and fruit, and the binder's mark.

From the Binding of *NICOLAUS DE ORBELLIS super Sententius*. Hagenaue, 1503. Cathedral Library, Worcester. D. 1258-1887.

66

OLD BOKENHAM, 1519.

Circular stamp with the mark of the binder.



From the Binding of a MS. deed from the Monastery of Our Lady and
S. James, Old Bokenham, Norfolk. (MS. 24,317:) British Museum.
D. 53-1887.

67

WESTMINSTER. William Caxton, 1477-1491.

Details from the side of a Book-cover, adorned with two lozenge-shaped stamps, the one (35 × 35 m.) representing a gryphon, the other (20 × 20 m.) a quatrefoil within a square panel flanked by fleurs-de-lys. The border is divided by a continuous zigzag line into triangular compartments each containing a dragon.

From the Binding of the small Black Book of the Exchequer. Public
Record Office, London. D. 55-1887.

68

WESTMINSTER. William Caxton, 1477-1491.

Part of the side of a Book-cover (12 × 8 in.). In the centre, a vertical panel divided by diagonal intersecting four-line fillets, the lozenge-shaped compartments stamped with a gryphon, the triangular, with a floral ornament. The frame, bordered by four-line fillets intersecting each other at right angles, is plain.

From the Binding of "*The Festial*." (Westminster, 1491.) British
Museum. D. 294-1888.

69

LONDON. Richard Pynson, 1493-1529.

Panel (110 × 67 m.). In the centre, an escutcheon charged with a cypher, supported by a couple of woodhouses and ensigned with a helmet with wreath and mantling, having for its crest a falcon with its wings expanded; at the foot, a flower spray; at the head, stars. Border of foliage and flowers with a falcon in each of the upper corners, and full length figures of Our Lady and S. Katherine in the lower.

From the Binding of *Abbreviamentum statutorum*. Londini, 1499.
British Museum. D. 1935-1889.

70

LONDON. Richard Pynson, 1493-1529.

Panel (100 × 68 m.). In the centre, a large Tudor rose surrounded by intertwining branches of vine with grapes. Border of gracefully curved branches with foliage and flowers interrupted at each angle by a large foliated ornament.

From the Binding of *Abbreviamentum statutorum*. Londini, 1499.
British Museum. D. 1936-1889.

71

LONDON. Richard Pynson, 1493-1529.

Panel (100 × 68 m.). The same as 70; also a square stamp (16 × 16 m.) with a fleur-de-lys.

From the Binding of a Deed of foundation of Masses at the Abbey of Hyde by Henry VII. Town Library, Bremen. D. 97-1886.

72

Panel (102 × 67 m.). A very similar panel, differing in the details.

From the Binding of *Summula RAYMONDI cum commentariis IOH. CHAPPUIS*. Parisiis, 1516. Stonyhurst College. D. 304-1888.

Reproduced in BURLINGTON FINE ARTS CLUB, *Exhibition of Book-bindings*, 1891, Plate V.

73

LONDON. c. 1495.

Panel (91 × 65 m.). In the centre, a Tudor rose surrounded by intertwining vine branches with foliage and fruit. Border of gracefully curved branches with foliage and flowers interrupted at each angle by a foliated ornament.

From the Binding of PETRI REGINALDETI *Speculum finalis retributionis*. Parisiis, 1499. D. 250-1887.

69



74

LONDON. Frederick Egmont, 1493-15 .

Rubbing. Panel (77 × 54 m.) of similar but inferior design.



The binder's initials and mark in the border.

From the Binding of *Florilegium diversorum epigrammatum*. Venetiis, 1503. Cathedral Library, York. D. 251-1887.

75

c. 1500.

Details from the side of a Book-cover. Frame bordered by three-line fillets intersecting each other at right angles, and adorned with a stamp representing a ragged staff entwined with foliage. The enclosed vertical panel is divided by three-line diagonal fillets into lozenge-shaped compartments stamped with a large foliated ornament.

From the Binding of *Magister Sententiarum*. Venetiis, 1489. Cathedral Library, Hereford. D. 1291-1887.

76

c. 1510.

Part of the side of a Book-cover. A central panel composed of three vertical bands, one of floral ornament, between two of cresting, and a border of diaper, quatrefoils within lozenges. The intervening space is relieved with cinquefoils.

From the Binding of *MARTIANI CAPELLAE liber*. Mutinae, 1500. D. 971-1887.

77

c. 1510.

Details from the side of a Book-cover. Border of roll-produced ornament (100 × 14 m.): a hound, a falcon, and a bee, with intervening flower sprays. The enclosed space subdivided by intersecting diagonal lines, the compartments thus formed are filled with a large floral ornament within a cusped lozenge.

From the Binding of *DUNS SCOTUS super Sententias*. Venetiis, 1506. Stonyhurst College. D. 280-1888.

78

Details from the side of a Book-cover. Frame formed by parallel vertical and horizontal fillets, and adorned with a roll-produced band (100 × 14 m.) representing a hound, a falcon, and a bee

amidst sprays of foliage and flowers. The enclosed panel is divided by diagonal fillets into compartments stamped with a foliated ornament.

From the Binding of MATTHEI SYLVATICI *Opus Pandectarum*. Venetiis, 1511. Cathedral Library, Durham, to which it was presented by Bishop Cuthbert Tunstall in 1544. D. 973-1887.

The same stamps adorn the Bindings of other volumes printed at Paris in 1516, at Florence, and at Basel in 1518, given to the library by Tunstall in 1544. Also on a volume printed at Paris in 1509.

79

c. 1515.

Part of the side of a Book-cover ($8\frac{3}{4} \times 5\frac{7}{8}$ in.). In the centre, a small vertical panel divided by two diagonal three-line fillets into four compartments filled with half of a foliated cruciform ornament. This panel is enclosed within a frame formed by parallel three-line fillets intersecting each other at right angles, and adorned with roll-produced ornament: a lion sejant, a branch of oak-leaves and acorns, a wivern and a portcullis ensigned with the royal crown between two roses.

From the Binding of I. B. GRATIA DEI, *Liber de confutatione Hebrayce Secte*. Romae, 1500, 14 Maii. British Museum.

D. 537-1887.

80

c. 1515.

Details from the side of a Book-cover. Roll-produced border, the same as 79. The enclosed panel is divided by three-line diagonal fillets into lozenge-shaped compartments stamped with a large foliated ornament.

From the Binding of HUGONIS cardinalis *Postillae*, 1504. Abbey Library, Westminster.

D. 290-1888.

81

c. 1515.

Part of the side of a Book-cover. Roll-produced border, the same as 79. The enclosed panel is subdivided by diagonal three-line fillets; the four central compartments are stamped with a floral ornament, lozenge-shaped, and the eight triangular, with a double eagle displayed within an octagon.

From the Binding of SUIDAS. Venetiis, 1514. Abbey Library, Westminster.

D. 291-1888.

82

c. 1505.

Details from the side of a Book-cover. Roll-produced border, peasants, three men and two women, dancing. The enclosed panel adorned with the same stamp as 80.

From the Binding of IO. DE ATHON *Constitutiones regionis Anglicane cum interpretatione*. Parisiis, 1504. Abbey Library, Westminster.

D. 289-1888.

83

c. 1510.

Panel (143 × 92 m.). The vision of Ara caeli. On right, the emperor Octavian kneeling; behind him stands the Sibyl, her right hand resting on the emperor's shoulder; the other, upraised, pointing to a half-length crowned figure of Our Lady seen through the clouds. A double canopy with crocketed pinnacles is supported by brackets. To the left are an oak tree and a rose-bush, at the foot of which is the emperor's hat and crown. Behind the Sibyl, a bulrush and a bee.

From the Binding of a MS. *Horae secundum usum Angliae*, written at Bruges in 1508. S. Cuthbert's College, Ushaw. D. 291-1887.

84

c. 1510.



Panel (141 × 92 m.). Beneath a canopy supported by brackets, two Apostles standing; behind them, in the middle, a tree. At the sides and foot is a border adorned with quatrefoils and an escutcheon with the binder's cipher.

From the Binding of a MS. *Horae secundum usum Angliae*, written at Bruges in 1508. S. Cuthbert's College, Ushaw. D. 292-1887.

85

c. 1515.



Panel (137 × 94 m.). S. Michael in girded alb thrusting Satan down into the abyss; the background above the hills thickly strewn with stars. The border bears the inscription: **qui seducebat omnes gentes peremptus est a michaele archangelo** with a flower spray between each word. In the centre, at the foot, is an escutcheon charged with a maiden's head and ensigned with a coronet.

From the Binding of *Missale ad usum insignis ecclesie Eboracensis*. Rothomagi, P. Olivier, 1517. Stonyhurst College. D. 303-1886.

86

c. 1515.

Panel (137 × 94 m.). S. George on horseback about to slay the dragon already transfixing with a lance; hilly background with a tree on right and a maiden praying on left. Triple canopy springing from two brackets.

From the Binding of *Missale ad usum insignis ecclesie Eboracensis*.
Rothomagi, P. Olivier, 1517. Stonyhurst College. D. 302-1888.

87

c. 1510.

Panel (126 × 79 m.). The Mass of S. Gregory. The pope, assisted by deacon and subdeacon who hold torches and are raising his chasuble, kneels with outstretched arms adoring our Lord, who appears above the altar, accompanied by two angels bearing the lance and scourge. Border adorned with two sprays of foliage, flowers and fruit, springing from the foot, and enclosing within their curves a variety of animals, and two scrolls bearing: one, **ihesus filii dei**—the other, **Scite gregorii**.

From the Binding of *Sermones EPHREM Edessene ecclesie dyaconi*.
Parisiis, 1505. Cathedral Library, York. D. 999-1887.

88

c. 1510.

Panel (128 × 81 m.). S. Barbara standing, holding a palm-branch in her right and an open book in her left hand; on her left, a tower. The background is diapered with fleurs-de-lys; above is a double crocketed canopy. Ornamental border with two sprays of foliage, flowers and fruit, springing from the foot and enclosing within their curves three birds, a snail, two monsters, a mermaid, and two scrolls bearing these words: **Sancta : barbara : ora**.

From the Binding of *Sermones EPHREM Edessene ecclesie dyaconi*.
Parisiis, 1505. Cathedral Library, York. D. 997-1887.

89

P. P., c. 1517.

Part of the side of a Book-cover (8 × 5 $\frac{3}{4}$ in.), adorned with roll stamps. Five vertical bands, three of quatrefoil diaper within lozenges and two of curved branches with foliage and flowers—enclosed within a border adorned with the latter roll. Both rolls bear the binder's initials P. P.

From the Binding of *Missale ad usum insignis ecclesie Eboracensis*.
Rothomagi, P. Olivier, 1517. British Museum. D. 605-1888.

90

c. 1510.



Part of the side of a Book-cover. The frame, bordered by three-line fillets intersecting each other at right angles, is adorned with roll-produced ornament; two figures of shepherdesses, a sheep, a wivern, a spray of foliage and flowers. The enclosed panel is subdivided by diagonal three-line fillets; the four lozenge-shaped compartments in the centre are impressed with a boldly designed fleur-de-lys; the eight triangular around these, with a foliated cruciform ornament.

From the Binding of *Destructorium Vitiorum*. Luteciae, 1516. Cathedral Library, Hereford. D. 1276-1887.

91

c. 1510.

Side of a Book-cover (12 × 8 in.), the general plan similar to that of 90. The frame adorned with roll-produced ornament in the form of a serpentine band resembling wrought iron, each curve of which springs from and terminates in a monster's head; the interspaces filled with foliage and flowers springing from the band. The four central compartments are impressed with a lozenge-shaped stamp representing a wivern and a spray of foliage and flowers; the triangular spaces at the head, with a fly surrounded by foliage and flowers; and those at the sides, with half of a foliated cruciform ornament.

From the Binding of *PETRI BLESENSIS Opera*. Parisius, 1519. The Bodleian, Oxford. D. 127-1889.

92

WINCHESTER. c. 1510.

Side of a Book-cover ($15\frac{3}{4} \times 11\frac{3}{4}$ in.) The field is divided by diagonal intersecting three-line fillets, into four triangular compartments, each adorned with three impressions of an elliptical seal with a figure of our Lady and Child beneath a canopy surrounded by the inscription: **Sigillum iurisdictionis ecclesie parochialis de compton.**; the intervening spaces stamped with a squirrel eating an acorn.

From the Binding of the Register of Dr. Richard Fox, Bishop of Winchester, 1500-1528. Consistory Court, Winchester.

D. 1965 and 1969-1889.

93

c. 1520.

Side of a Book-cover. The frame, bordered by three-line fillets intersecting each other at right angles, is adorned with roll-

produced ornament: a wivern, an eagle, and a hare alternating with sprays of foliage. The enclosed panel has two vertical bands of the same ornament, which resembles that on 65.

From the Binding of *De doctrina moriendi*. Parisius, 1520. Abbey Library, Westminster. D. 892-1889.

94

c. 1520.

Part of the side of a Book-cover. In the centre, two vertical bands of roll-produced ornament, representing a hound, a falcon, and a bee amid sprays of foliage and flowers; enclosed within a border of six-leaved roses separated from each other by two undulating bands.

From the Binding of D. IACOBI PEREZ. *Psalmi Davidici cum expositione*. Parrisiis, 1515. Cathedral Library, Hereford. D. 1292-1887.

95

c. 1513.

Part of the side of a Book-cover. The centre is divided by three-line intersecting fillets into lozenge-shaped compartments occupied by a large foliated ornament similar to 75, 80, and 82. The border or frame is composed of four bands crossing each other at right angles impressed with roll-produced sprays of foliage and flowers, amidst which are a lion, an owl, a wivern, a squirrel, and a falcon.

From the Binding of S. HIERONYMI *Epistolae*. Lugduni, 1513. D. 1000-1887.

96

c. 1520.

Details from the sides of a Book-cover impressed with a panel within a double border. The panel on the upper side (44 × 69 m.) represents the Tudor rose supported by a dragon and a hound, the ground adorned with tufts of herbage and flowers. That on the under side (76 × 50 m.) has the double eagle displayed, ensigned with the imperial crown and surrounded by branches of foliage. The borders are impressed with the same roll stamp as 100, and the corners adorned alternately with the Tudor rose within a circle and the imperial eagle within a lozenge.

From the Binding of IOANNIS DAMASCENI *Opera*. Parisiis, 1519. All Souls College, Oxford. D. 129-1889.

97

R. Macé. c. 1520.

Details from the sides of a Book-cover. Panel (123 × 75 m.). The Annunciation; on rt. the B. Virgin kneeling at a prayer desk;

on l. the angel with sceptre and scroll; the border, which at the foot is twice as broad as on the other sides, is adorned with sprays of foliage, birds, and monsters.

Panel (123×75 m.). The Coronation of the B. Virgin. On l. the Eternal Father, in cope and tiara, seated, holding an orb surmounted by a cross in his l. hand. and placing a crown on the head of the Virgin, who kneels before him with an attendant angel. Beneath is the binder's name: R. MACE. The border bears the text: + TOTA PYLORA ES AMICA MEA ET MACULA NON EST IN TE.

Each side of the cover has an ornamental border produced with the same roll-stamp as 95 and 96, and its corners adorned with the same stamps as 96.

From the Binding of *Missale Sarisburiense*. 1553.

D. 1001 and 1002-1887.

98

G. W. and I. G., c. 1520.

Two bands representing: the one (115×14 m.), a hound, a falcon, and a bee amid sprays of foliage and flowers; the other (132×17 m.) a dragon, a gryphon, and the binders' cyphers separated from each other by a flower-spray.



From the Binding of S. ANTONINI *opus Hystoriarum seu Cronicarum*. Lugduni, 1512. Cathedral Library, Hereford.

D. 1267-1887.

99

G. W. and I. G., c. 1530.

Details from the sides of a Book-cover. Panel (60×92 m.) divided by a horizontal band into two oblong compartments each containing five animals enclosed within the curves formed by two intertwining vine branches; the border is adorned with a variety of animals separated from each other by flowing vine branches united and terminating at each angle in a leaf.

Panel (65×96 m.) divided into three oblong compartments, of which the upper and lower are adorned with leaf sprays, and that in the middle with two rows of cresting terminating in pine-apples, face to face.

The border of each side is formed by the roll stamp with the binders' trade mark described above; see 98.

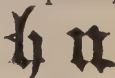
From the Binding of the *Boke of xx songes*. London, 1530. British Museum.

D. 44 and 45-1887

100

H. N. c. 1500.

Details from the side of a Book-cover, adorned with two panels, the one with an escutcheon bearing: quart. 1 and 4 France; 2 and 3 England; supporters: a dragon and a greyhound. At the foot, tufts of herbage and the binder's initials. The other panel similar to 101. The space between these panels and the edge is impressed with two lozenge-shaped stamps, one of which bears the Tudor rose, the other, a Pelican in its piety.



From the Binding of a MS. of S. Augustine's Treatise: *De Civitate Dei*.
Cathedral Library, Worcester. D. 1,266-1887.

101

H. N. c. 1500.

Panel (74 × 106 m.) similar in design to 104, but without any escutcheons, and with the trade-mark.



From the Binding of W. CHELLE's MS. Treatises on Music. Lambeth Library. 891-1889.

102

LONDON. Henry Jacobi, 1505-1512.

Side of a Book-cover, adorned with two impressions of a panel (74 × 108 m.) with an escutcheon bearing: quart. 1 and 4 France; 2 and 3 England, ensigned with the royal crown; supporters: a dragon and a greyhound. The ground of the panel is powdered with tufts of herbage, flowers, and stars. In the upper part are the sun and moon, and two escutcheons charged: one, with the cross of S. George, the other with the arms of the city of London. At the foot are the binder's initials. Between these is a row of four gryphons produced by the stamp used in Caxton's bindery; see 67 and 68.



From the Binding of Douce MS. 131. The Bodleian, Oxford.

D. 125-1889

103

LONDON. Henry Jacobi, 1505-1512.

Panel (75 × 111 m.) similar to 102, but rather larger and differing in the details.

From the Binding of POMPONIVS GAURICVS *de sculptura*. Florentiae, 1504. Abbey Library, Westminster. D. 893-1889.

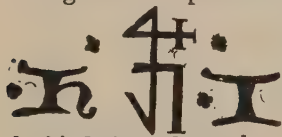
104

LONDON. Henry Jacobi, 1505-1512.

Panel (75 × 111 m.). The Tudor rose surrounded by a garland of flowers and foliage, between two scrolls held by angels and bearing these verses :

**Hec rosa virtutis de celo missa sereno
Eternū florens regia sceptrā feret.**

The ground is powdered with tufts of herbage, flowers, and stars. In the upper part are the sun and moon, and two escucheons: the one charged with the cross of Saint George, the other, with the arms of the city of London. At the foot are the binder's trade-mark and initials.



From the Binding of POMPONIVS GAURICVS *de sculptura*. Florentiae, 1504. Abbey Library, Westminster. D. 894-1889.

105]

LONDON. Henry Jacobi, c. 1510.

Panel (74 × 108 m.) with an escucheon similar to 102.

From the Binding of BOETIVS *de Consolatione*. Rothomagi, c. 1500. Corpus Christi College, Cambridge. D. 1889-1889.

106

LONDON. Henry Jacobi, c. 1510.

Panel (74 × 108 m.) with the Tudor rose, etc., similar to 104, but the escucheon on the dexter side is replaced by the pomegranate, emblem of Queen Katherine, and the arms of the city of London by an escucheon with the cross of S. George. There are also some slight differences in the details, and the mark at the foot has been effaced.

From the Binding of BOETIVS *de Consolatione*. Rothomagi, c. 1500. Corpus Christi College, Cambridge. D. 1840-1889.

107

LONDON. c. 1500.

Panel (75×110 m.) similar to 103, but rather smaller and differing in the details.

From the Binding of John Skelton's Works. (MS. 26,787.) British Museum. D. 40-1887.

108

LONDON. c. 1500.

Panel (75×111 m.) similar to 104, but with a different trade-mark.

From the Binding of John Skelton's Works. (MS. 26,787.) British Museum. D. 41-1887.

109

LONDON.

Panel (74×108 m.) with an escutcheon similar to 102, but with slight differences in the details and without the binder's initials.

Panel (74×108 m.). The Tudor rose between two scrolls supported by angels and bearing the same verses as 104. The ground is powdered with tufts of herbage, flowers, and stars. In the upper angles are the sun and moon, and at the foot, in the middle, a branch of pomegranate.

From the Binding of PON. PAULINI EPISCOPI NOLANI *Epistolae et Poemata*. Parisiis, 1516. 1932-1889.

110

LONDON. Julian Notary, 1503-1520.

Panel (76×110 m.). An escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters: a dragon and a greyhound. The ground of the panel is powdered with stars; at the foot are tufts of herbage, each blade tipped with a small circle. In the upper part are the sun and moon, and two escutcheons charged: one with the cross of S. George, the other with the arms of the city of London.

From the Binding of *Commentarii questionum Tusculanarum editi a PHILIPPO BEROALDO*. Parhisii, 1500, 9 Ianuarii. British Museum. D. 39-1887.

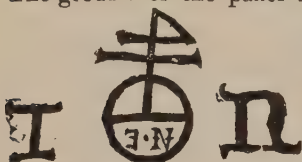
111

LONDON. Julian Notary, 1503-1520.

Panel (76 × 110 m.). The Tudor rose surrounded by a garland of flowers and foliage, between two scrolls supported by angels and bearing these verses:

**hec rosa virtutis de celo missa sereno
Eternū florens regia sceptrā feret.**

The ground of the panel is powdered with tufts of herbage and stars. In the upper part are the sun and moon and two escucheons: one charged with the cross of Saint George, the other, with the arms of the city of London. At the foot are the binder's trade-mark and his initials.



From the Binding of *Commentarii Questionum Tusculanarum editi a PHILLIPPO BEROALDO. Parhisi, 1500, 9 Ianuarii. British Museum. D. 38-1887.*

112]

LONDON. Julian Notary, 1503-1520.

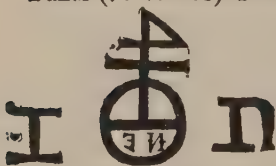
Panel (72 × 106 m.) similar in design to 110, but differing considerably in the details.

From the Binding of *PETRI LOMBARDI liber sententiarum. Lugduni, 1527. 1933-1889.*

113

LONDON. Julian Notary, 1503-1520.

Panel (73 × 106) similar in design to 111, but differing considerably in the details. At the foot are the binder's trade-mark and his initials.



From the Binding of *PETRI LOMBARDI liber sententiarum. Lugduni, 1527. 1934-1889.*

114

LONDON. G. G., c. 1500.

Panel (74 × 105 m.). An escucheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown, and supported by two angels. The background powdered with tufts of herbage and large flowers.

From the Binding of ERASMUS, *Moriae Encomium*. Basileae, 1522.
British Museum. D. 536-1886.

115

LONDON. G. G., c. 1500.

Panel (76 × 108 m.). The Tudor rose surrounded by a garland of flowers and foliage, between two scrolls supported by angels and bearing these verses;

**hec.rosa.virtutis.de.celo.missa.sereno
Eternū.florens.regia.sceptra.feret.**

The ground of the panel powdered with herbage and flowers. In the upper part two escucheons: one charged with the cross of S. George; the other, with the arms of the city of London. At the foot, an escucheon with the binder's initials and mark.

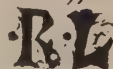


From the Binding of ERASMUS, *Moriae Encomium*. Basileae, 1522.
British Museum. D. 535-1886.

116

R. L., c. 1500.

Side of a Book-cover (9½ × 6 in.). Panel (74 × 106 m.), an escucheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters: a dragon and a hound. The ground of the panel powdered with tufts of herbage, stars, and cinquefoils; in the upper part, a rose and a fleur-de-lys. At the foot, the binder's initials.



Panel (74 × 106 m.). The Tudor rose surrounded by a garland of foliage, between two scrolls supported by angels and bearing these verses:—

**hec.rosa.virtutis.de.celo.missa.sereno
Eternū.florens.regia.sceptra.feret.**

The ground of the panel powdered with tufts of herbage, flowers, and stars. In the upper part, a fleur-de-lys, and an escucheon



charged with the cross of S. George. At the foot, the binder's initials and mark. Between the panels is a band of diaper ornament: quatrefoils within lozenges.

From the Binding of L. COELII LACTANTII FIRMIANI *Opera*. Basileae, 1524. British Museum. D. 534-86.

117

LONDON. G. R., c.1500.

Panel (67 × 100 m.). An escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters: a dragon and a hound. The ground of the panel is powdered with tufts of herbage, flowers, and stars. In the upper part are the sun and moon, and two escutcheons, charged: one, with the cross of S. George; the other, with the arms of the city of London. At the side of the escutcheon are the binder's initials. The border bears the following inscription, interrupted at each angle by a quatrefoil: **Con-**

GR **fitemini dominū quoniam | bonus quoniam**
| in seculum mīa eius | deus meus i te speravi.

From the Binding of a volume of Excerpts. (Arundel MS. 510.) British Museum. D. 230-1887.

The same Panel.

From the Binding of ERASMI *Christiani Matrimonii Institutio*. Basileae, 1526. Richardson, 8.

118

LONDON. G. R., c.1500.

Panel (100 × 66 m.) divided into four compartments, each containing a full-length figure of a saint beneath a cusped and crocketed canopy supported by brackets; these represent an archbishop in cope and mitre, with a cross and open book, S. Barbara, S. Katherine, and S. John the Evangelist. In the background of the last compartment are the binder's initials.

From the Binding of a volume of Excerpts. (Arundel MS. 510.) British Museum. D. 230-1887.

The same Panel.

From the Binding of ERASMI *Christiani Matrimonii Institutio*. Basileae, 1526. Richardson, 8.

119

LONDON. G. R., c.1500.

Panel (83×125 m.). An escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters: a dragon and a hound. The ground of the panel is powdered with tufts of herbage, flowers, and stars. In the upper part are the sun and moon, and two escutcheons charged: one with the cross of S. George; the other with the arms of the city of London. The border bears the inscription: **Laudate dominum de terra dracones et omnes abyssi.**

From the binding of HAYMONIS, HALBERSTATTENSIS EPISCOPI, in *D. Pauli epistolas interpretatio*. Colonie, 1529. S. Gregory's Priory, Downside. D. 164-1888.

120

LONDON. G. R., c.1500.

Panel (126×84 m.) divided into four compartments, each containing a full-length figure of a saint beneath a cusped arch supported by brackets; these represent S. George, S. Barbara, S. Michael, and S. Katherine. In the background of the last are the binder's initials **GR**. The border bears the following inscription, interrupted at each angle by a floral ornament: **Quid quit agas | prudenter agas et | respice finem | o uater dei memento mei.**

From the Binding of HAYMONIS, HALBERSTATTENSIS EPISCOPI, in *D. Pauli epistolas interpretatio*. Colonie, 1529. S. Gregory's Priory, Downside. D. 165 and 601-1888.

121

E. G., c.1516.

Panel (164×109 m.). In the upper portion an escutcheon, bearing quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters, a dragon and a hound, above which are the sun and moon, and two small escutcheons both charged with the cross of S. George. In the lower portion, separated from the upper by a garter bearing the motto, **HONI : COIT : QVI : MAL : I : PENCE**, is a branch of pomegranate and a large rose between two scrolls, supported by angels and bearing these words: **HEC ROSA VIRTVTIS DE CELO MISSA SERENO ETERNVM FLORENS REGIA SCEPTA FERET**. Above the angels are the sun and moon and two small escutcheons with the binder's trade-mark. The ground of the panel is powdered with tufts of herbage and flowers. The border

at the head and foot shows a rose between two portcullises, sprays of pomegranate, and fleurs-de-lys; at each side, a rose and five compartments of Renascence ornament.

From the Binding of *Sermones perutiles de Sanctis, Biga salutis intitulate*. Hagenaw, 1516. Cathedral Library, Durham. D. 269-1887.

122

E. G., c.1516.

Panel (163 × 110 m.). Two angels supporting a large escutcheon, bearing the arms of Henry VIII. impaling those of Katherine of Aragon, ensigned with the royal crown, above which are two flower-sprays. At the foot is a mound covered with tufts of herbage and flowering plants. Border of Renascence foliated ornament in compartments; at the foot, in the centre, a small escutcheon with the binder's cipher.

From the Binding of *Sermones perutiles de Sanctis, Biga salutis intitulate*. Hagenaw, 1516. Cathedral Library, Durham. D. 270-1887.

123

A. H., c. 1500.

Panel (114 × 78 m.). The Annunciation; hexagonal canopy.  On the pavement, the binder's trade-mark. The frame bears these words interrupted at each angle by a flower: **Ecce ancilla | domini fiat michi | secundum | verbum tuum.**

From the Binding of SILVESTRI DE PRIERIO *Aurea Rosea*. Lugduni, 1524. Stonyhurst College. D. 295-1888,

124

A. H., c. 1500.

Panel (79 × 112 m.). The Tudor rose surrounded by a garland of flowers and foliage, between two scrolls held by angels, and bearing these verses:—

**Hec rosa virtutis de celo missa sereno
Eternū florēs regia sceptrā feret.**

The ground is powdered with tufts of herbage. In the upper part are the sun and moon, and four stars. At the foot, the binder's trade mark. The frame is adorned with a ragged staff entwined with foliage on each side, and with a floral ornament at each angle.

From the Binding of SILVESTRI DE PRIERIO *Aurea Rosea*. Lugduni, 1524. Stonyhurst College. D. 296-1888.

125

LONDON. John Reynes, 1527-1544.

Panel (60 × 85 m.). An escutcheon bearing quart. 1 and 4 France. 2 and 3 England, ensigned with the royal crown; supporters, a dragon and a hound. In the lower part of the panel, tufts of herbage and flowers; in the upper, the sun and moon and two small escutcheons: one bearing the cross of S. George, the other, the arms of the city of London.

Panel (60 × 85 m.). The Tudor rose between two scrolls, supported by angels and bearing these verses: **Hec rosa virtutis de celo missa sereno Eternū florens regia sceptrā ferret.** At the foot of the panel, a branch of pomegranate; in the upper angles, the sun and moon, and two small escutcheons charged with the cipher and trade-mark of John Reynes.

From the Binding of *Psalterium ad usum Cisterciensis ordinis*. Parisius, 1525, 4 Octobris. British Museum.

D. 36-1887.

Richardson, 33.

126

LONDON. John Reynes, 1527-1544.

Panel (127 × 87 m.). An escutcheon charged with emblems of the Passion: the open tomb in which stands a tau-shaped cross, with the nails in their places, surmounted by the title and crown of thorns, the reed and sponge and the spear leaning against the arms; on the dexter side are the hammer and the rush, a left hand, the seamless tunic and three dice; and on the sinister side, the pinchers, head with a purse suspended to the neck, lantern, and thirty pieces of silver, ensigned with a helmet and mantling; crest, the pillar with two rods and two scourges fastened to it with a cord, and on the top, a cock crowing. Supporters, two unicorns. Below, on a scroll: **REDEMPTORIS MVNDI ARMA.** In the upper part of the panel two small escutcheons charged with the cipher and trade-mark of John Reynes. The border at the sides is adorned with quatrefoils, etc., and, at the top, with a riband.

From the Binding of *Psalterium ad usum Cisterciensis ordinis*. Parisius, 1525, 4 Octobris. British Museum.

D. 37-1887.

Richardson, 82.

127

c. 1518.

Panel (141 × 91 m.). Two angels supporting an escutcheon, bearing the arms of Henry VIII. impaling those of Katherine of Aragon, ensigned with the royal crown, above which are two sprays of rose. At the foot, a mound with herbage and flowering plants.

From the Binding of *ROBERTI HOLKOT in librum Sapientie Salomonis opus*. Parisius, 1518. British Museum.

D. 983-1887, and 537-1886.

A piece of leather stamped with this panel is in the Art Museum, 4541-1857.

128

c. 1518.

Panel (141 × 91 m.). In the centre an escucheon, bearing quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; supporters, a dragon and a hound. At the head, a Tudor rose between two angels with scrolls. At the foot, two portcullises.

From the Binding of ROBERTI HOLKOT in *librum Sapientie Salomonis opus*. Parisius, 1518. British Museum.

D. 984-1887, and 538-1886.

129

M. D., c. 1500.

Panel (94 × 69 m.). In the centre, a medallion with a half-length figure of a saint holding a sword in his right hand, and a shield charged with a cross in his left. In the angles are the the Evangelistic animals holding scrolls inscribed with their names.

D. 43-1887.

130

M. D., c. 1500.

Panel (94 × 69 m.). An escucheon bearing quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown, and supported by a dragon and a hound. Above the crown is the Tudor rose between two scrolls; on each side of the escucheon, a portcullis, and beneath it, the binder's cipher.



D. 42-1887.

131

R. O., c. 1510.

Panel (71 × 110 m.) divided by a vertical line into two compartments, each containing a large circular medallion; in one of these is an escucheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; in the other, a large double rose. From the angles of each compartment springs herbage which fills up the spaces above and beneath the medallions. In the upper outer corners are two escucheons: one, charged with the cross of S. George; the other, with the binder's trade mark.



From the Binding of V. F. CAPITONIS *Commentaria in Hoseam prophetam*. Argentorati, 1528. Cathedral Library, York.

D. 267-1887.

132

R. O., c. 1510.

Panel (112×69 m.) At the foot of the cross, the B. Virgin seated with the dead Christ on her lap. Beside the Cross stand the reed and sponge and the spear; above it are the sun and moon. Over all, a cusped arch resting on brackets. Ornamental border composed of sprays of foliage, birds, and wiverns.

From the Binding of V. F. CAPITONIS *Commentaria in Hoseam prophetam*. Argentorati, 1528. Cathedral Library, York. D. 998-1887.

133

c. 1515.

Band (114×11 m.) bearing the following heraldic emblems: an acorn, a fleur-de-lys, a portcullis, a rose, a fleur-de-lys, a rose and a portcullis.

From the Binding of *Missale Sarisburiense*. 1515. Cathedral Library, York. D. 266-1887.

134

CAMBRIDGE. N. G. 5

Side of a Book-cover ($9\frac{1}{8} \times 6\frac{1}{4}$ in.). The frame formed by the repetition of a stamp (124×15 m.) in five compartments, four of which contain heraldic emblems: the Tudor rose, pomegranate, turreted gateway with portcullis, and fleur-de-lys, each ensigned with the royal crown; the fifth, the binder's trade-mark. The enclosed panel is divided by diagonal intersecting three-line fillets into compartments filled with a large foliated ornament. The spaces between the frame and the edges of the cover are relieved with a lozenge-shaped floral ornament.

From the Binding of Io. LUD. VIVALDI *Opus regale*. Lugduni, 1508. Richardson, 2.

135

CAMBRIDGE. N. G.

Part of the side of a Book-cover similarly adorned, except that the spaces outside the frame-work are left plain.

From the Binding of NICOLAI DE GORRAN *Elucidatoria super Epistolas Pauli*. Hagenaw. Cathedral Library, Durham. D. 274-1887.

136

CAMBRIDGE. N. G.

Details from the side of a Book-cover. The central panel adorned with three bands of ornament produced by the same stamp as the border of 134. Border: a diaper of quatrefoils within lozenges.

D. 986-1887,

137

CAMBRIDGE. N. G.

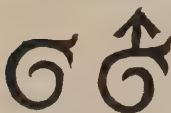
Details from the side of a Book-cover. Border adorned with the same stamp as 134. The enclosed space diapered with a large foliated ornament within lozenge-shaped compartments formed by intersecting three-line fillets.

D. 618-1888.

138

CAMBRIDGE. Garret Godfrey (*van Graten*), c. 1510-1539.

Portion of the side of a Book-cover. The frame, formed by four bands intersecting each other at right angles, is adorned with roll-produced ornament (132 × 23 m.), a lion, a wivern, and a gryphon, facing to left, separated from each other by branches of foliage; at the foot, the binder's cipher. The enclosed panel has three vertical bands of diaper, quatrefoils within lozenges. The spaces between the frame and the edges of the cover are relieved by an octagonal stamp with a lion.



From the Binding of IOANNIS GERSON *Opera*, 1514. Cathedral Library, Durham.
D. 985-1887.

139

CAMBRIDGE. Garret Godfrey, c. 1510-1539.

Side of a Book-cover (11½ × 8 in.). Frame as on 138. The enclosed panel is adorned with three vertical bands (123 × 14.5 m.) in five compartments, four of which contain heraldic emblems: a rose, pomegranate, fleur-de-lys and turreted gateway with portcullis, each ensigned with the royal crown, and the fifth, the binder's cipher. The spaces between the frame and the edges of the cover, and the extremities of the frame are relieved with the octagonal stamp employed on 138.



From the Binding of C. BOVILLI SAMAROBRINI *Theologiarum conclusionum libri decem*. Parrisiis, 1515. Abbey Library, Westminster.
1928-1889.

140

CAMBRIDGE. Garret Godfrey, c. 1510-1539.

Part of the side of a Book-cover. In the centre, a panel adorned with three vertical bands of royal badges as on 139. Border, four broad bands of diaper, quatrefoils within lozenges similar to 138. The space between the border and the edge of the volume is adorned with a small lozenge-shaped stamp containing a floriated cross.

From the Binding of S. HIERONYMI *Opera*. 1516. Cathedral Library, Durham.
D. 278-1887.

141

CAMBRIDGE. Garret Godfrey, c. 1510-1539.

The frame as on 138; the enclosed panel adorned with two vertical bands of roll-produced ornament (131×19 m.), divided into five rectangular compartments containing a rose, a pomegranate, a fleur-de-lys, and a turreted gateway with portcullis, each surmounted by a royal crown, and an escutcheon charged with three horse-shoes, 2 and 1, accompanied by a cypher perhaps for Guido Gimpus, who bore *sa.* three horse-shoes *arg.*



From the Binding of T. MORUS, *De optimo Reip. statu deque nova insula Utopia*. Basileae, 1518.
Library of A. W. Franks, Esq. D. 532-1886.

142

CAMBRIDGE. Garret Godfrey, c. 1510-1539.

Details from the side of a Book-cover. Band of diaper: wheels and knots of interlaced strap-work. Border adorned with the larger stamp employed on 141.



From the Binding of T. LIVII PATAVINI *Opus*. Parisius, 1533.
D. 603-1888.

143

CAMBRIDGE. Garret Godfrey, c. 1510-1539.

Detail from the side of a Book, adorned with a border of diaper similar to that on 141.

From the Binding of OECOLAMPADII *Annotationes in Ioseam*. Basileae, 1535. Cathedral Library, Salisbury. D. 1976-1889.

144

CAMBRIDGE. Nicolas Spierinck, c.1510-1545

Side of a Book-cover ($13 \times 8\frac{1}{4}$ in.). Frame formed by vertical and horizontal three-line fillets, and adorned, except at the intersections, with repetitions of a stamp (60×15 m.) bearing the binder's trade-mark between a wivern and a branch of foliage with a bird. The enclosed space is divided by diagonal fillets into compartments stamped with a foliated ornament, similar to that on 137.

From the Binding of ANTHONINI ARCHIEPISCOPI FLORENTINI, *secunda pars historialis*. Corpus Christi College, Cambridge. D. 1845-1889.

145

CAMBRIDGE, Nicolas Spierinck, c.1510-1545.

Details from the side of a Book-cover. The frame stamped with a band (133×24 m.) adorned with a gryphon, a lion, a wivern, and the binder's trade-mark (as on 146), separated from each other by sprays of foliage and fruit. The enclosed panel stamped with

vertical bands of diaper : quatrefoils within lozenges. The space between the frame and the edges of the cover are relieved with the same floral ornament as 134.

From the Binding of ALBERTI MAGNI *Postilla super Lucae Evangelizare*.
1504. Cathedral Library, Durham. D. 987-1887.

146

CAMBRIDGE. Nicolas Spierinck, c.1510-1545.



Details from the side of a Book-cover. The frame stamped with the same band as 145, but the mark has been rubbed down and that of Garret Godfrey, as on 138, stamped over it.

From the Binding of *Codicis Justiniani amplissimum argumentum*.
Parisius, 1515. Abbey Library, Westminster. D. 1929-1889.

147

CAMBRIDGE. Nicolas Spierinck, c.1510-1545.

Band of roll-produced ornament as on the frame of 145.

From the Binding of *Breviarium Sarisburiense*, Parisius, 1519.

D. 46-1887.

148

CAMBRIDGE. Nicolas Spierinck, c.1510-1545.

Panel (109 × 77m.). The Annunciation. On l., the B. Virgin kneeling at a prayer-desk, and turning round at the salutation of the angel, who holds in his left hand a sceptre with a scroll inscribed **ave Gr p d t**. The Holy Dove is flying towards the Virgin. Above is a hexagonal canopy, and on the pavement in the foreground, the binder's mark.

Marginal legend interrupted at each angle by a quatrefoil: **Ecce ancilla | domini fiat michi | secundum | verbum tuum**.

From the Binding of B. BONAVENTURAE *de Sanctis Sermones*. 1521.

D. 522-1887.

149

CAMBRIDGE. Nicolas Spierinck, c.1510-1545.

Panel (113 × 80 m.). S. Nicolas in cope and mitre with pastoral staff in l. hand, making the sign of the cross over a tub from which three boys are emerging. Above, a depressed cusped arch resting on two brackets. At the foot, the binder's mark between two flowers. Border, sprays of conventional foliage with acorns, bird, a monster, and the binder's name **Nicolaus Spierinck**.

From the Binding of B. BONAVENTURAE *Sermones de sanctis*. 1521.

D. 521-1887.

150

CAMBRIDGE. Nicolas Spierinck, c.1510-1545.

Details from the side of a Book-cover. Two bands: the larger with the binder's trade-mark, as on 145; the smaller (104 × 16 m.) a flowing branch of foliage with flowers and birds.

From the Binding of D. IRENAEI *adversus Haereses liber*. Basileae, 1526. D. 279-1888.

151

CAMBRIDGE.

Lithograph. Side of a Book-cover. The frame stamped with the same band as 145; the enclosed panel, divided into three by vertical fillets, has in the centre a band like that on 134 (the binder's initials, if this lithograph may be trusted, are plainly NS.) between two of diaper: quatrefoils within lozenges. The spaces between the frame and the edges of the cover relieved with the same floral ornament as 134.

D. 533-1886.

152

CAMBRIDGE.

Side of a Book-cover (8 $\frac{1}{4}$ × 5 $\frac{3}{8}$ in.). The frame stamped with a flowing branch of foliage and flowers, repeated twice in the enclosed panel. This stamp is the same as that on 150.

From the Binding of ERASMUS *de conscribendis epistolis*. Cantabrigiae, per I. Siberch, 1521. Corpus Christi College, Cambridge. D. 1844-1889.

153

CAMBRIDGE. John Siberch, 15 -15 .

Band (131 × 28 m.) divided into four rectangular compartments containing heraldic badges: three fleurs-de-lys, the Tudor rose, turreted gateway with portcullis, and  pomegranate, each ensigned with the royal crown and surmounted by a canopy; at the foot of the first are the binder's initials.

From the Binding of GERSONIS *Opera*. Basileae, 1518. Corpus Christi College, Cambridge. D. 1843-1889.

154

CAMBRIDGE.

Details from the side of a Book-cover. Two bands: the one similar to 153, but with the initials NS., probably those of Nicolas Spierinck; the other has a diaper of quatrefoils within lozenges, like 145.

From the Binding of XENOPHONTIS *Oeconomicus*, 1526. Abbey Library, Westminster. D. 305-1888.

155

c.1516.

Side of a Book-cover impressed with three panel stamps richly gilt. That in the centre (153 × 64 m.) represents Saint George standing on a dragon, through whose throat he has thrust his

lance. The side panels (153 × 60 m.) bear the royal emblems : the pomegranate at the foot, above which the portcullis with its chains, and the Tudor rose.

From the Binding of the original Manuscript of ROBERT WHITTINGTON'S *Panegyric of Cardinal Wolsey*. The Bodleian, Oxford.

D. 126-1889.

156

LONDON. L. K.

Details from the side of a Book-cover. A band (16 × 142 m.) bearing the initials K L united by a lover's knot, a fleur-de-lys, lion, and pomegranate, the initials LK similarly united, a rose, lion, and portcullis. This band adorns the framework, the space enclosed being divided by intersecting diagonal fillets into four triangular compartments, each containing half of a floral ornament.



From the Binding of *Manuale secundum usum insignis ac preclare ecclesie Sarum*. Antwerp, 1523, 11 Iulii. Londini, apud Petrum Kaetz. British Museum.

D. 275-1887.

This band also occurs in conjunction with the two panel-stamps of Julian Notary, described under 110 and 111, on the cover of *Postillae seu Expositiones Epistolarum et Evangeliorum*, Lugduni. British Museum.

157

LONDON. L. K.

Details from the side of a Book-cover. The same band as on 155, here used in conjunction with another representing a hound, a falcon, and a bee amid sprays of foliage and flowers, as on 94 and 98.

From the Binding of M. F. QUINTILIANI *Oratoriarum Institutionum* lib. xii. Parisiis, 1527. All Souls' College, Oxford.

D. 124-1889.

158

c. 1520.

Panel (151 × 100 m.) divided into four compartments containing full-length figures of S. John the Evangelist holding a palm-branch and chalice from which a dragon is issuing ; S. Barbara with open book and palm branch, a tower by her side ; S. Katherine, crowned, with sword and open book, standing on the prostrate figure of an emperor, a broken wheel behind her ; and S. Nicholas in cope and mitre, with pastoral staff, making the sign of the cross over a tub from which three boys are emerging ; each standing on a grassy mound amid flowering plants beneath arched canopies. The border is adorned with sprays of foliage and fruit, wiverns, and birds ; at each angle is an artichoke, and at the foot, in centre, between two birds, the binder's cipher S. G., formed by two dragons united by a knot.

From the Binding of *Synonima* IOHANNIS DE GARLANDIA. Londoniis, per Wynandum de Worde. 1518, 20 Februarii. British Museum.

D. 981 and 982-1887.

159

c. 1520.

Side of a Book-cover ($7\frac{1}{4} \times 5$ in.). Panel (100×51 m.) divided into two by a column from which spring four branches terminating in flowers and fruit; these branches being attached to the column by bands; a design evidently imitated from iron-work. The border is stamped with two rows of cresting terminating in acorns, face to face.

From the Binding of *Synonima IOHANNIS DE GARLANDIA*. Londoniis, per Wynandum de Worde, 1518, 20 Februarii. British Museum.
D. 249-1887.

160

c. 1520.

Panel (140×92 m.). Saint John Baptist, standing on a mound preaching to six persons; above, a cusped canopy supported by brackets. The sides bordered with a band divided by a zig-zag line into triangular compartments occupied by trefoils.

From a Binding.

Saint Gregory's Priory, Downside.
D. 195-1888.

161

c. 1520.

Panel (143×94 m.) divided into two by an annelated column, from which spring eight curved branches, with foliage, flowers, and fruit, a design imitated from iron-work.

From a Binding.

Saint Gregory's Priory, Downside.
D. 196-1888.

162

c. 1520.

Panel (99×62 m.) divided into three compartments, that in the centre having a full-length figure of a man beneath a cusped arch resting on brackets; those at the sides, curved branches of foliage, flowers, and fruit.

Panel (97×64 m.) composed of four vertical bands of flowing foliage, flowers, and fruit.

D. 197-1888.

163

c. 1520.

Details from the side of a Book-cover. Border formed by a roll-stamp with curved branch of foliage and sex-foiled flowers. The enclosed space subdivided by diagonal intersecting fillets into compartments stamped with a foliated ornament.

From a Binding.

Abbey Library, Westminster
D. 607-1888.

164

c. 1525.

Band of flowing foliage with flowers.

From the Binding of T. LINACRI *de emendata structura*. Londini, 1524.
D. 606-1888.

165

I. G.

Panel (137 × 65 m.) divided into six compartments in two tiers; the central one at the foot is filled with artichokes and foliage; in that above it is a figure of S. John Baptist in the desert standing pointing to a Lamb which he carries on his right arm; above is a crocketed canopy having an artichoke for its finial; with the binder's initials **I G** at the sides beneath a supercanopy. The lateral compartments are filled by four bramble stems laden with fruit.

From the Binding of D. HAYMONIS, Halberstattensis episcopi, in *Psalmos explanatio*. Coloniae, 1533. D. 1972-1889.

166

Details from the side of a Book-cover (11 $\frac{7}{8}$ × 8 $\frac{1}{2}$ in.). Frame bordered by parallel fillets intersecting each other at right angles, and adorned with repeated impressions of a scroll charged with the Holy Names: **Ihs: maria**. The enclosed panel is divided by diagonal intersecting fillets into compartments filled with foliated ornaments.

From the Binding of VERGILI *Aeneida*. Parisiis, 1500. Abbey Library, Westminster. D. 882-1889.

167

Frame formed by parallel vertical and horizontal three-line fillets and adorned with a roll stamp, representing a lion rampant, a wivern, an owl and a falcon separated from each other by sprays of foliage. The enclosed panel is divided by diagonal fillets into compartments stamped alternately with fleurs-de-lys and double eagles displayed within lozenges.

From the Binding of *Elucidatio in Psalmos*. Antverpiae, 1531. Abbey Library, Westminster. D. 275-1888.

168

I. R., c. 1520.

Panel (117 × 79 m.). 1. The Baptism of Christ. S. John, kneeling on l., is pouring water from the palm of his hand on the head of Christ standing with joined hands in the stream. On rt., an angel holding our Lord's tunic. Over their heads, a large scroll with the words: **Hic est filius meus dilect'** above which are the Holy Dove and the Ancient of Days with a star-besprinkled background. A depressed arch, supported by two brackets, crowns the composition; the surrounding border is adorned with sprays of foliage, flowers, and animals, with a quatrefoil at each angle.

Panel (117 × 79 m.). S. George on horseback about to strike the dragon with the handle of his lance, the broken point of which is embedded in the monster's throat. In the background, on rt., the princess praying with extended arms; on l., a fortified city with the king looking on from inside the wall. Beneath is the legend **Scūs gorgi'**  and the binder's cipher. The border is adorned with trees, huntsmen, and dogs, a boar, a stag, a dragon and a lion; at the head, the embattled walls of a city.

From the Binding of I. B. DE PERUSIO *de arbitris et compromissis*, Lugduni, 1512. Society of Antiquaries, London.

D. 34 and 35-1887.

From the Binding of ARNOBII APRI in *Psalmos commentarii*. Coloniae, 1532. Richardson, 11.

169

Panel (91 × 68 m.). S. John the Baptist, standing beneath a round arch supported by two columns; plants and stars in the background. The border bears these words: INTER NATOS | MVLIERVN NON | SVREXIT | MAIOR IOHANNE.

Panel (92 × 68 m.). S. Barbara, standing beneath a round arch, supported by two columns, a palm in her right, and an open book in her left hand; at her left side, a tower with three windows. The border bears the prayer: SANTA BARBRA | ORA PRO NOBIS | VT DIGNI EFFICIAMVR PROMISSIONIBVS *Christi*.

170

LONDON. T. L.

Side of a Book-cover (8½ × 5¼ in.), adorned with two panel stamps surrounded by bands of lozenge diaper with fleurs-de-lys.

Panel (76 × 49 m.). In the centre, an escucheon bearing: quarterly 1 and 4 France, 2 and 3 England, surrounded by the garter inscribed: **hony soyt quy mal y pense**, ensigned with the royal crown; at the foot Queen Katherine's badge, a sheaf of arrows, and an escucheon with the arms of the city of London; between these, the binder's initials, all enclosed  between two annelated columns supporting a rustic arch.

Panel (78 × 49 m.), divided into four compartments, containing the rose, pomegranate, turreted gateway, and fleur-de-lys, each ensigned with the royal crown beneath a rustic arch supported by columns. In the centre is an escucheon with the binder's initials. The background of both these panels is stippled.

D. 1931-1889.

171

1509-1528.

Panel (58 × 92 m.). In the centre, an escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, surrounded with the garter with its motto: **hony soyt quy mal y pence**, ensigned with the royal crown. On each side are two small compartments with the rose, pomegranate, turreted gateway with portcullis, and fleur-de-lys on a stippled ground. The border bears these words, interrupted at each angle by a flower: **Deus det nobis suam pacem et post mortem vitam eternam amen.**

D. 271-1887.

172

c.1528.

Panel (58 × 90 m.) similar in design to 171, but with variations in the details; the lower side compartments having a star in each of the upper corners.

Richardson, 18.

173

Ornamental band (130 × 18·5 m.): the pomegranate and portcullis ensigned with the royal crown, and the Tudor rose supported by a dragon and a hound.

From the Binding of STRABONIS *Geographia*. Basileae, 1523. Cathedral Library, York; and of PROCOPII CAESARIENSIS *de rebus Gothorum*. Basileae, 1581. Cathedral Library, Hereford.

D. 536 and 1270-1887.

174

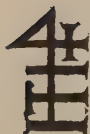
Details from the side of a Book-cover. The frame adorned with the stamp described above (170). The enclosed panel divided by intersecting three-line fillets into compartments stamped with a cruciform foliated ornament.

From the Binding of ERASMI in *Acta Apostolorum et in Epistolas apostolicas Paraphrasis*. Basileae, 1532.

D. 48-1887.

175

LONDON.



Band (178 × 27 m.) bearing the Tudor rose, a pomegranate, an escutcheon bearing: quart. France and England, ensigned with the royal crown, turreted gateway, portcullis, fleur-de-lys and the binder's trade mark.

From the Binding of *Constitutiones ecclesie Anglicane a IOHANNE DE ATON explanate*. Parisiis, 1504. Cathedral Library, Wells.

D. 1272-1887.

176

1527-1528.

Side of a Book-cover ($11 \times 6\frac{3}{4}$ in.). The frame formed by parallel vertical and horizontal three-line fillets and adorned with a stamp similar to 175. The enclosed panel is divided by two intersecting fillets into triangular compartments each stamped with a foliated ornament.

From the Binding of S. PAGNINI LUCENSIS *Biblia*. Lugduni, 1527.
All Souls' College, Oxford. D. 128-1889.

This volume was given by William Warham, archbishop of Canterbury (d. 1532), to New College, Oxford.

177

Details from the side of a Book-cover. Band with royal badges and the binder's trade-mark, as on 175, with a narrow band of Renaissance ornament.

From the Binding of a MS. Survey of Pinchbeck. D. 604-1888.

178

Band with royal badges, similar to 175, but with slight variations in the details.

From the Binding of a Register of the Prerogative Court of the Archbishop of Canterbury, 1588. Somerset House. D. 49-1887.

179

Band (133×14 m.) with royal badges and the binder's mark, similar to 175.

D. 301-1888.

180

c. 1520.

Border (160×21 m.) of foliage and flowers with a falcon, a hound, and two escucheons, one bearing a double-headed eagle displayed, the other the binder's trade-mark.



From the Binding of the Queen's Remembrancer's Miscellaneous Book 22.
Public Record Office, London. D. 972-1887 and 602-1888.

181

LONDON. John Reynes, 1527-1544.

Part of the side of a Book-cover. The frame formed by vertical and horizontal three-line fillets, and adorned with a stamp ($127 \times 24\cdot5$ m.) representing a hound, a falcon and a bee amid sprays of foliage and flowers, above the hound is the binder's mark. The enclosed panel is divided by diagonal three-line fillets into compartments stamped with a foliated ornament.



From the Binding of BEDAE *Opera*. Parisiis, 1521. Cathedral Library, Durham. D. 533-1887.

182

LONDON. John Reynes, 1527-1544.

Details from the side of a Book-cover, adorned as 181, with this difference: the spaces between the frame and the edges of the cover are stamped with a band (171×10 m.) bearing eight insects enclosed within the curves of an undulating branch of foliage. The back of the volume, of a later date, is stamped with a band divided into compartments containing foliated ornament and bearing the binder's initials G K. See 225.

From the Binding of MS. 10,301. British Museum. D. 229-1887.

183

LONDON. John Reynes, 1527-1544.

Band identical with that on 181 and 182, used in conjunction with a narrow band divided into compartments filled with Renaissance foliated ornament.

From the Binding of VALERIUS MAXIMUS. Parisii, 1517. Cathedral Library, Hereford. D. 1271-1887 and 297-1888.

184

GLASTON ABBEY. c.1530.

Six stamps in use in the Bindery of Glaston Abbey, 1524-1539. One of these, lozenge-shaped, bears the canting arms and initials of Richard Whytyng, abbot of Glaston, 1524-1539; another, triangular, his badge and the letter R.

From the Binding of a Register of fines paid to the Monastery of Glaston. (MS. 17,451.) British Museum. D. 54-1887.

185

Details from the side of a Book-cover. Three bands: one (127×16.5 m.) with a flowing branch of foliage enclosing in its curves the royal badges: the fleur-de-lys, rose, lion, portcullis, turreted gateway, and pomegranate. Another, with slender interlacing strap-work and foliage. The third, of Renaissance ornament.

From the Binding of FOXE, The Book of Martyrs. London, 1596. Abbey Library, Westminster. D. 298-1888.

186

Panel (126×77 m.). Broad border of mixed Renaissance and mediæval ornament; in the angles are royal badges: the rose, fleur-de-lys, pomegranate and turreted gateway with portcullis. The enclosed panel is adorned with two profile busts of men in circular medallions, and with corner ornaments.

D. 272-1887.

187

LONDON.

Side of a Book-cover adorned with roll-produced bands of Renascence ornament and three-line fillets.

From the Binding of *Italiae et Galliae Academiæ Censuræ*. Londini, 1530, D. 1846-1889,

188

R. W.

Details from the side of a Book-cover adorned with two bands of Renascence ornament, one of which (142×20 m.) bears the binder's initials. **R W**

From the Binding of ANTONII *Historia Ecclesiastica*. Basileæ, 1528. Abbey Library, Westminster; and of DIONYSII CARTHUSIANI *Homiliæ in Epistolas et Evangelia*. Coloniae, 1533. Cathedral Library, Durham. D. 292-1888 and 964-1887.

189

R. W.

Band of Renascence ornament with the initials R. W.

From the Binding of F. NAUSEAE BLANCICAMPIANI, *in Catholicum Catechismum libri v.* Antverpiæ, 1544. D. 1978-1889.

190

LONDON. 1532.

Panel (94×61 m.). An escutcheon bearing the arms of Henry VIII. impaling those of Anne Boleyn, ensigned with the royal crown; supporters: a lion and a gryphon royally gorged and chained. Above the crown, an angel, the sun, moon and stars; in the lower corners, the initials H A.

From a loose Book-cover.

D. 276-1887.

191

LONDON.

Band (119×13 m.) divided into eight rectangular compartments, four occupied by foliated ornament, the remainder by circular medallions containing the rose, the fleur-de-lys, the port-cullis and the initials H R.

From the Binding of the Black Book of the Receipt of the Exchequer. Public Record Office, London. D. 47 and 992-1887.

192

c. 1535.

Panel (112×66.5 m.). The inner portion is divided by a vertical band into two compartments each occupied by a branch of foliage and fruit, enclosing within its curves a wivern, two birds and a fawn facing those in the other compartment. The whole enclosed within a border, divided by a continuous double zig-zag line into triangular compartments occupied by floriated

trefoils; the larger spaces at the angles, by a rosebud between two trefoils.

Panel (107 × 64 m.). The interior is occupied by two busts in circular medallions superposed. Border composed of semi-circular compartments, those at the head and foot occupied by floriated trefoils, those at the sides, alternately by demi-profile busts and demi-rosettes; at the angles are large cruciform ornaments, and in the spaces between the circles, small quatrefoils.

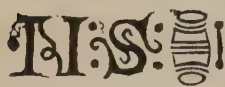
From the Binding of a Memorandum Book. Public Record Office, London. D. 33-1887.

These two panels occur also on the Binding of FELINUS in *Psalmos*. Argentorati, 1529. All Souls' College, Oxford.

193

N. S. c. 1535.

Sides of a Book-cover (6 × 4 in.), the obverse side impressed with a panel stamp (94 × 62 m.), adorned with two profile busts of men in medallions separated from each other by a horizontal band bearing the binder's initials and device, the whole surrounded by a border of geometrical design. The reverse has a stamp of similar design (94 × 63 m.), but differing in the details.



From the Binding of *Interpretatio Chaldaica Pentateuchi*. Antwerpiae, 1535. Abbey Library, Westminster. D. 884-1889.

194

T. P.

Band of Renaissance ornament: columns, masks, scrolls, &c. with the binder's initials T P.

From the Binding of HUGONIS cardinalis *Postilla*. Parisiis, 1530. Abbey Library, Westminster. D. 299-1888.

195

T. P.

Side of a Book-cover. Border of Renaissance ornament; at the head, the binder's cipher and a mask between two gryphons.



The enclosed vertical panel is adorned with two profile busts of men in medallions, between which are the binder's initials.

D. 962-1887.

196

LONDON. John Reynes, 1527-1544.

Panel (121×74 m.). The interior adorned with two medallion busts of warriors between Renaissance columns connected at both head and foot by ornamental arches; the whole enclosed within an ornamental border. In the centre, between the medallions, is the binder's cipher.



From the Binding of N. HANAPI *Exemplorum liber*. Tubingae, 1533.
Cathedral Library, York. D. 532-1887.

197

1537.

Band of Renaissance ornament (139×13 m.) terminating in a two-handled vase with a pansy in it; at the foot, a tablet with the date 1537.

From the Binding of I. DRIEDONIS A TURNHOUT *de ecclesiasticis Scripturis libri iv*. Lovanii, 1543. Cathedral Library, Worcester.
D. 1284-1887.

198.

LONDON. Thomas Berthelet, 1529-1556.

Side of a Book-cover ($8\frac{1}{8} \times 5\frac{1}{2}$ in.) richly tooled. In the centre an ornamental tablet with the motto: DIEV . ET . MON . DROIT flanked by the initials H R. Border and corner-pieces of foliated ornament.

From the Binding of *The image of Governance*. London, Thomas Berthelet, 1540. British Museum. D. 264-1887.

199

Border of Renaissance ornament between two three-line fillets.

From the Binding of *The Boke for a Justice of Peace*. London, T. Berthelet, 1544. British Museum. D. 265-1887.

200

LONDON.

Details from the sides of a Book-cover ($12\frac{1}{4} \times 8$ in.) adorned with gold tooling. In the centre, a vertical panel with an escutcheon bearing quart. : France and England, ensigned with the royal crown, and accompanied by the initials H R. Above and below, on two oblong tablets, is the legend: VERO | DEFENSORI | FIDEI | ERRORVM QVE | PROFLIGATORI | OPTIMO. (Those on the other side have: MAXIMO | HENRICO | OCTAVO | REGI | ANGLORVM FRANC HIBERNIEQVE | P M P P D G.) On each side of the vertical panel are two circular medallions containing busts of Plato and Dido, with an ornament between composed of a leaf and tendril four times

repeated. These are surrounded by a narrow border of Italian design with a foliated ornament at its outer angle.

From the Binding of ANTONII DE MUSTICA Antverpiensis *Commentaria rerum ab imperatore Carolo V. gestarum apud S. Digerium*, 1544. (MS. 13 B. xx.) British Museum. D. 539-541-1886.

201

Panel (79×51 m.). Two medallions superposed with profile busts of men, surrounded by six bundles of foliage and two semi-medallions with profile busts facing inwards.

From the Binding of *Enchiridion locorum communium adversus Lutherum*, Ingolstadii, 1543. Cathedral Library, Hereford. D. 1288-1887.

202

Rubbing. Panel (112×69 m.). Two large superposed medallions with busts of men crowned with laurel-wreaths, flanked by six semi-medallions with busts of warriors; the intervening spaces filled with foliated ornament.

D. 993-1887.

203

Panel (104×69 m.). Two large superposed medallions with busts of warriors; the space between these and the border filled with Renaissance ornament.

D. 1930-1889.

204

LONDON.

Details from the side of a Book-cover ($5\frac{7}{8} \times 4$ in.). Border formed by roll-produced lines with a fleur-de-lys at each angle. Lozenge-shaped centre-piece: the Tudor rose ensigned with the royal crown, surrounded by a garland of laurel leaves.

From the Binding of S. GARDINER, *A Detection of the Devil's Sophistrie*. London, 1546. British Museum. D. 535-1887.

205

LONDON, 1546.

Side of a Book-cover ($10\frac{1}{2} \times 7\frac{1}{2}$ in.). In the centre, within a circle of rays and flames, is the badge of the Prince of Wales, three ostrich feathers surrounded by a coronet with the motto IHC · DIEN on a scroll, and the initials E P for Edwardus Princeps. This is surrounded by a connected series of graceful curves charged with a variety of leaf-forms, on a field powdered with flowers and stars, enclosed within a frame of Renaissance foliated ornament, with sexfoils and foliated ornaments at the angles and in the corners, the latter connected by fillets.

From the Binding of a *List of Countries and Cities mentioned in Trogus Pompeius and the Epistles of Cicero*. (Royal MS. 15 C. 1.) British Museum. D. 881-1889.

206

Side of a Book-cover ($8\frac{1}{2} \times 6$ in.). In the centre, within a circle surrounded by flames, an escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown. This is placed within a lozenge interlaced with a rectangle, enclosed within another rectangle; the interspaces are filled with graceful curves charged with a variety of leaf-forms.

From the Binding of Royal MS. 17 C. x. British Museum.

D. 234-1887.

207

Rubbing from the side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{4}$ in.) adorned with interlacing strap and scroll-work and foliated ornament.

From the Binding of Royal MS. 8 B. vii, 2. British Museum.

D. 233-1887.

208

Side of a Book-cover ($8\frac{1}{2} \times 6$ in.). In the centre, within a vertical panel set on a lozenge, is an escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown. Below it are the brazen serpent and Christ on the cross; the interspaces are filled with roses and other flowers, curves charged with leaf forms, horns of plenty, etc.

From the Binding of Royal MS. 12 B. xiii. British Museum.

D. 235-1887.

209

Details from the side of a Book-cover, adorned with two bands. the one divided into compartments filled with Renaissance ornament, the other bearing a fleur-de-lys and the holy names IHESVS MARIA.

From the Binding of D. THOMAE AQUINATIS *Opera*. Parisiis, 1541.

D. 883-1889.

210

Band adorned with profile busts of men in medallions, alternating with the fleur-de-lys, Tudor rose, and turreted gateway with portcullis, ensigned with the royal crown.

From the Binding of HERMANNI ARCHIEPISCOPI COLONIENSIS *Deliberatio*. Bonnae, 1545. Cathedral Library, Worcester. D. 1290-1887.

211

P. L.

Band of Renaissance foliated ornament in compartments, with the initials of the binder: **PL**

From the Binding of D. THOMAE AQUINATIS *Expositio in Apocalypsim*. Florentiae, 1549. Cathedral Library, Wells. D. 1285-1887.

212

Band of Renaissance foliated ornament (123×10.5 m.) in compartments, and another, the same as 197.

From the Binding of PAUSANIAS *de tota Graecia*. Basileae, 1550. Cathedral Library, Hereford. D. 1283-1887.

213

LONDON.

Details from sides of Book-covers, including seven borders and three corner ornaments.

From the Bindings of : a Table of Customs duties temp. Henry VIII. (MS. 25,097); British Museum; Cardinal Pole's Pension Book, 1556, and the Queen's Remembrancer's Misc. Book 14. Public Record Office, London. D. 30-32-1887 and 613-1888.

214

Five Bands of Renaissance ornament: busts in medallions, foliage, etc. in compartments.

From the Bindings of three Books, 1530-1559. Cathedral Library, Hereford. D. 1279-1281-1887.

215

LONDON.

Two bands of ornament, the one as on 191, the other (173 × 26 m.) composed of interlaced work with three open compartments filled with foliated Renaissance ornament.

From the Binding of M. BUCERI *Enarrationes in sacra iv. Evangelia*. 1554. Cathedral Library, York. D. 268-1887.

216

LONDON, 1549.

Part of the side of a Book-cover ($12\frac{3}{4} \times 8\frac{1}{4}$ in.) richly tooled. In the centre, an escutcheon bearing: quarterly 1 and 4 France, 2 and 3 England, ensigned with the royal crown within a circle surrounded by flamboyant rays, accompanied by the initials M R for Maria Regina.

From the Binding of *Epitome omnium operum* D. AURELII AUGUSTINI. Coloniae, 1549. British Museum. D. 1939-1889.

217

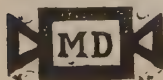
Part of the side of a Book-cover. In the centre are the arms of Queen Mary ensigned with the royal crown, surrounded by a circle from which spring flames. The panel, in the corners of which are the initials M R, is enclosed by a fillet with a foliated ornament at each angle.

From the Binding of Harleian MS. 3444. British Museum. D. 240-1887.

218

LONDON. M. D.

Two panels (116 × 74m.), each having a broad border of Renaissance ornament in compartments with two angels at the foot holding a tablet with the initials M D. The interior is adorned with two medallion profile busts of warriors between Renaissance columns connected at both head and foot by ornamental arches.



From the Binding of a Sarum Horae (London, 1555). Rebound. British Museum. D. 994-1887.

219

G. F.

Side of a Book-cover ($6\frac{3}{4} \times 4\frac{1}{4}$ in.). Outer border formed by the repetition of a stamp (125×11 m.) with three medallion-busts, masks, birds, foliage, and the binder's initials. Inner border, a diaper of quatrefoils within lozenges. **G F** Cruciform centre-piece formed by four impressions of a foliated ornament.

From (MS. 12 A. XLVI.) British Museum.

D. 959-1887.

220

Side of a Book-cover. Vertical panel with a rose ensigned with a royal crown between two sprays of foliage. Border of Renaissance ornament in compartments with floriated ornaments at the outer angles; between them, the original owner's name: THO|MAS | LON|NARD.

From the Binding of (C. 27. d. 20). British Museum. D. 977-1887.

221

Side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{4}$ in.) Panel of interlaced strap-work and foliage. Border tooled with sprays of foliage and with corner and angle ornaments.

From the Binding of (Sloane MS. 3011). British Museum.

D. 255-1887.

222

Details from the side of a Book-cover. In the centre, an escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown and flanked by the initials M R. Border tooled with cinquefoils and sprays of foliage. Foliated corner-ornaments.

From the Binding of Sloane MS. 2565. British Museum. D. 954-1887.

223

Elliptical centre-piece (59×47 m.), foliated design.

From the Binding of *Manuale Sarisburiense*. Londini, 1554.

D. 28-1887.

224

Details from the side of a Book-cover. Band (131×16 m.) adorned with the portcullis; an escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, ensigned with the royal crown; and foliage terminating in a fleur-de-lys. Band of Renaissance ornament with profile busts surrounded by garlands of foliage and flowers in compartments. Band of Renaissance ornament; birds and foliage in compartments.

From the Binding of IO. HEYDENI *Ierusalem descripta*. Francofurti, 1563. Cathedral Library, Hereford.

D. 1282-1887.

225

G. K.

Band of Renaissance ornament in compartments, as on 182, with the initials G K at the foot.

From the Binding of J. JEWEL, *Replie unto M. Hardinges answeare*.
London, 1566. Cathedral Library, Salisbury. D. 1977-1889.

The same stamp occurs on the binding of another volume printed in London in 1598.

226

Centre-piece (61 × 48m.). Within an elliptical ornamental frame is a half-length portrait of a lady in rich costume, seen full face, holding a book with both hands, her arms resting on the frame.

From the Binding of *A brieft and piththie summe of the Christian Faith made by THEODORE DE BEZE, translated out of Frenche by R(OBERT) F(YLL)*. London, R. Serll. Corpus Christi College, Cambridge.
D. 1848-1889.

227

LONDON.

Details from the side of a Book-cover. An escutcheon, bearing : quarterly France and England, ensigned with the royal arms and accompanied by the initials E R, occupies the centre of a lozenge-shaped compartment within an oblong vertical panel with ornamental borders; at the angles of the outer border are foliated ornaments.

From the Binding of *Hunterstone's Survey of the Duchy of Lancaster*.
Public Record Office, London. D. 24-1887.

228

Details from the side of a Book-cover adorned with tooling.

From the Binding of MS. 12,030. British Museum. D. 614-1888.

229

Side of a Book-cover ($9\frac{3}{4} \times 6\frac{3}{4}$ in.). Vertical panel interlaced with a lozenge within a rectangular vertical frame. Centre and corner-pieces of interlaced strap-work and foliated ornament on a lined ground. The compartments of the field are tooled with quatrefoils, trefoils, and circular basins.

From the Binding of MS. 15,091. British Museum. D. 592-1888.

230

ETON, 1563.

Side of a Book-cover ($8\frac{1}{2} \times 6$ in.). Border of foliated ornament within which are two plain bands bordered by fillets. The enclosed panel has, on a field sprinkled with quatrefoils, corner-pieces of interlacing strap-work and light foliage, and a centre-piece consisting of an oval escutcheon bearing: quart. 1 and 4 France, 2 and 3 England, within a scroll-work frame accompanied by the initials E R, and ensigned with the royal crown.

From the Binding of Royal MS. 12 A. xxx. British Museum.
D. 591-1888.

231

Detail from the side of a Book-cover. Elliptical stamp (26.5 × 35 m.) with the badge of Henry Fitzalan, earl of Arundel (d. 1580), a horse, with a branch of oak leaves and an acorn in its mouth, galloping.

From the Binding of a MS. set of Italian Music Books (Royal Appendix 36-38). British Museum. D. 890-1889.

232

LONDON. I. D. P.

Details from the side and back of a Book-cover (11½ × 8 in.). The field, centre-piece, and border corner-pieces identical with those on 233. Immediately within the latter are corner-pieces of strap and scroll - work on a lined ground, whilst the spaces between the border corner-pieces are in part occupied by trophies of musical instruments and weapons. The back is richly tooled in compartments.

From the Binding of *Flores Historiarum per MATTHAEUM WESTMONASTERIENSEM collecti*. Londini, 1570. British Museum.

D. 517-1887.

233

LONDON. I. D. P.

Part of the side of a Book-cover (9¾ × 5½ in.). On a field sprinkled with trefoils is a large centre-piece of strap and scroll-work and foliage on a stippled ground, enclosing an oval escutcheon bearing: quart. France and England, surrounded with the Garter and ensigned with the royal crown. The border is adorned with trophies of instruments of war and music amidst which is a tablet with the (binder's?) initials. These border corner-pieces meet at the head and foot, but the head and foot, but in the intervening spaces at the sides are the initials of the Queen E R.



From the Binding of the dedication copy of *The Gospels of the four Evangelistes*. London (John Daye), 1571, presented to Queen Elizabeth. British Museum.

D. 253-1887.

234

Details from the side of a Book-cover. In the centre, the royal arms ensigned with the Tudor rose and the royal crown, accompanied by two flower-sprays, the initials E R and two horns of plenty with foliage. Border formed by a succession of fillets with horns of plenty and foliage in the corners, and a foliated ornament at the angles.

From the Binding of MS. 7. D. xx. British Museum. D. 237-1887.

235

Details from the side of a Book-cover ($11\frac{1}{4} \times 7\frac{3}{4}$ in). Oval centre-piece with an escutcheon bearing: quart. France and England, surrounded by the garter, ensigned with the royal crown, and accompanied by the initials E R. Border with a light pattern of interlaced ornament between two three-line fillets with small lined foliated ornaments in the corners and at the angles.

From the Binding of Sloane MS. 814. British Museum.

D. 619-1888.

236

R. B.

Band (163×17 m.) divided into four compartments in which are the rose, pomegranate, fleur-de-lys, and tower with portcullis, each ensigned with the royal crown.

Band (135×16 m.) divided into six compartments, three of which contain medallion busts, and three, Renaissance foliated ornament; at the foot of one of these are the initials of the binder R B.

From the Binding of *De probatis Sanctorum Historiis*. Coloniae, 1570.
Cathedral Library, Wells. D. 1277-1887.

237

Part of the side of a Book-cover. Framework formed by parallel three-line fillets intersecting each other at right angles, and adorned with the same stamps as 236. The interior vertical panel has a plain lozenge-shaped compartment in the middle, bordered with a band adorned with birds, a dog and a stag separated from each other by foliage.

From the Binding of J. BARET, *Alvearie or Quadruple Dictionarie*. London, H. Denham, 1580. Cathedral Library, Hereford.

D. 1278-1887.

238

Foliated centre and corner ornaments.

From the Binding of FITZHERBERT. *An exposition of the Kinges prerogative*. London, R. Tottel, 1568. British Museum.

D. 259-1887.

239

I. L. S.

Band (126×8 m.) of Renaissance foliated ornament springing from a vertical stem; the binder's initials **ILS** at the foot.

From the Binding of *The Year Book of Henry IV*. London 1563.
British Museum. D. 956-1887.

240

Detail from the side of a Book-cover. Band of Renaissance foliated ornament in compartments.

From the Binding of Royal MS. 384. British Museum. D. 624-1888.

241

Band divided into four compartments, two filled with Renaissance foliated ornament; another with a lamb, another with a Dove, both of these having a crown above them.

From the Binding of *BULLINGERI Sermones*. Londini. c. 1550. Cathedral Library, Hereford. D. 1289-1887.

242

LONDON. Hugh Singleton, 1557-1593.

Band of Renaissance ornament with the binder's trade-mark.

From the Binding of I. CUIACII *praelectiones*. Basileae, 1594. Cathedral Library, Wells. D. 1287-1887.



243

Details from the side of a Book-cover, with triple border, corner and centre ornaments formed by rows of small ornaments alternating with fillets.

From the Binding of MS. 20,030. British Museum.

D. 238 and 239-1887.

244

Part of the side of a Book-cover ($10\frac{3}{4} \times 7\frac{3}{4}$ in.). Vertical panel sprinkled with flowers within a narrow border of light flowing foliage. Centre-piece (132×102 m.) of scroll-work and foliated ornament on a dotted ground, with sprays of oak-leaves and acorns springing from the extremities; the reserved space in the interior filled with an elliptical stamp of lined strap-work and foliated ornament. Large corner-pieces of scroll-work and foliated ornament on a dotted ground.

From the Binding of Harleian MS. 3277. British Museum.

D. 600-1888.

245

LONDON.

Side of a Book-cover ($8 \times 5\frac{1}{4}$ in.). The border formed by parallel fillets with fleur-de-lisé floriated ornaments at the angles, corner-pieces and an elliptical centre-piece, all block-produced, the last accompanied by the initials of the original owner: W S.

From the Binding of *Musica Transalpina. Madrigales translated of foure, five and six partes* by N. YONGE. Cantus. London, 1588.

D. 531-1886.

246

Part of the side of a Book-cover. The field tooled with quatrefoils. Centre-piece (132×102 m.) similar to 244, of strap and scroll-work with foliated ornament on a stippled ground, with an elliptical reserved centre here tooled with small quatrefoils. Plain fillet border with corner-pieces of scroll and foliated strap-work on a stippled ground.

From the Binding of *ARISTOTLE's Politiques*. London, 1598. British Museum. D. 252-1887.

247

Details from the side of a Book-cover. Centre-piece (129 × 96 m.) of scroll-work and foliated ornament on a stippled ground, with reserved oval space in the centre, here occupied by an escucheon bearing quart. 1 and 4 France, 2 and 3 England, surrounded by the collar of the Garter, and ensigned with the royal crown. Corner-piece: a horn of plenty and foliage on a stippled ground.

From the Binding of Harleian MS. 5087. British Museum.

D. 236-1887.

248

Details from the side of a Book-cover. Elliptical centre-piece of scroll and foliated ornament on a lined ground. Border formed by a three-line fillet with corner-pieces and a foliated ornament at the angles.

From the Binding of Arundel MS. 504. British Museum.

D. 622-1888.

249

Part of the side of a Book-cover ($16\frac{1}{4} \times 10\frac{3}{4}$ in.). In the centre an escucheon bearing: quarterly, 1 and 4 quart. France and England, 2 Scotland, 3 Ireland, surrounded by the Garter and ensigned with the royal crown, on a field diapered with fleurs-de-lys, thistles, and daisies. Narrow border: horns of plenty with flowing foliated ornament.

From the Binding of *Caeremoniale Episcoporum*.
British Museum.

Romae, 1600.
D. 534-1887.

250

1605.

Part of the side of a Book-cover ($12\frac{3}{4} \times 8$ in.). In the centre, an escucheon bearing quarterly: 1 and 4 quart. France and England, 2 Scotland, 3 Ireland, surrounded by the Garter and ensigned with the royal crown. Below is the stump of a tree from which spring two branches each bearing royal badges: the rose, portcullis, fleur-de-lys, three ostrich feathers, and falcon with the crown and sceptre; these unite above the crown in a thistle. The field around, tooled with fleurs-de-lys, is enclosed by a border of fillets with corner-pieces of scroll-work and foliage on a stippled ground.

From the Binding of FR. THYNNE, *Plea concerning the Bathe and Bachelor Knights*. (MS. 12,530.) British Museum.

D. 597-1888.

251

1607.

Details from the side of a Book-cover. Centre-piece: an escucheon with the royal arms, as on 249, surrounded by the Garter, which is intertwined with a scroll-work frame, ensigned with the royal crown. Corner-piece of scroll-work and foliage on a lined ground. Foliated angle ornament.

From the Binding of Harleian MS. 3749. British Museum.

D. 627-1888.

252

1620.

Part of the side of a Book-cover richly tooled with corner-pieces and an oval centre-piece composed of branches of foliage, on a ground sprinkled with mullets of six points pierced.

From the Binding of *Overtures for an Acaden Roial*. (Harleian MS. 6103.) British Museum. D. 22-1887.

253

Centre-piece (106 × 75m.) and corner-piece (46 × 46m.) of foliated strap-work on a stippled ground, with an elliptical reserved space in the heart of each.

From the Binding of Lansdowne MS. 763. British Museum. D. 256-1887.

254

R. W.

Band (139 × 11 in.) divided into six compartments, five of which contain foliated ornament, and the sixth, a tower with a spire flanked by four pinnacles. In one of the former are the binder's initials: R W.

From the Binding of P. SUAVIS POLANI *Historia Concilii Tridentini* Augustae Trinobantum, 1620. Cathedral Library, Hereford. D. 1286-1887.

255

Elliptical centre-piece (77 × 66m.) with a coat of arms within a border of ornamental-work with masks, and an outer border bearing the motto DEO SACRATUM COR VOLANS.

From the Binding of GERARD LEGH, *The Accedens of Armory*. London, R. Tottel, 1568. British Museum. D. 260-1887.

256

Centre-piece. Strap-work and foliated ornament on a stippled ground.

From the Binding of ALANI COPI *Dialogi sex*. Antverpiae, 1573. Abbey Library, Westminster. D. 281-1888.

257

Centre-piece. Interlaced strap-work and foliated ornament, the ground in part lined, in part stippled. Elliptical centre diapered with circles within lozenges.

From the Binding of *The Statutes*. London, R. Tottel, 1576. Abbey Library, Westminster. D. 282-1888.

258

Vertical centre-piece with rounded ends. In the centre, a plain lozenge surrounded by gracefully curving stems of foliage.

From the Binding of *The Statutes*. London, R. Tottel, 1575. Abbey Library, Westminster. D. 283-1888.

259

Centre-piece formed of four sprays of oak each terminated by an acorn.

From the Binding of *Les Tenures du* M. LITTLETON. London,
R. Totty, 1579. British Museum. D. 263-1887.

260

Centre-piece (100 × 64m.), an elliptical frame of scroll-work with interlacing foliated strap-work on a lined ground. Corner ornament consisting of an acorn and oak leaves.

From the Binding of British Museum.
D. 261 and 262-1887.

261

1589.

Elliptical centre-piece of strap-work and foliated ornament on a stippled ground within a lozenge formed by a two-line fillet; in the corners are two fleurs-de-lys and two daisy flowers.

From the Binding of Royal MS. 18. C. xvii. British Museum.
D. 625-1888.

262

c. 1592.

Elliptical centre-piece. Foliated ornament on a lined ground.

D. 285-1888.

263

LONDON. c. 1600.

Centre-piece (86 × 52m.) of interlacing strap-work and foliage on a lined ground; in the centre, a foliated cruciform ornament on a plain ground.

From the Binding of *Scotland's Nobility*, MS. College of Arms,
London. D. 27-1887.

264

Centre-piece. Interlacing strap-work and curves with foliated terminations.

D. 284-1888.

265

17th century.

1. Centre-piece (97 × 68m.). Strap and scroll-work with foliations on a lined ground. 2. Centre-piece (88 × 59m.). Strap-work and foliage on a lined ground.

From the Binding of 2 Choral service books, Tenor Decani Book and Bass-part Book. Cathedral Library, Durham. D. 25 and 26-1887.

266

LONDON. 1605.

Centre-piece of strap-work and foliated ornament; three-line fillet with corner-piece of oak leaves and acorns.

From the Binding of MS. 20,031. British Museum. D. 626-1888.

267

Details from the side of a Book-cover. In the centre, an escutcheon bearing: quarterly, 1 and 4 quarterly France and England; 2 Scotland, and 3 Ireland, surrounded by the Garter and ensigned with the royal crown.

From the Binding of Royal MS., 8 E. VIII. British Museum. D. 621-1888.

268

Centre-piece (122 × 90m.) of interlacing strap-work and foliage on a lined ground; in the centre, a cartellino, on which are the initials E R F A H.

From the Binding of Harleian MS. 4,000. British Museum. D. 231-1887.

269

1616.

Details from the side of a Book-cover. Centre and corner-pieces of interlacing strap-work and ornamental foliage. Fleur-de-lisé angle ornament.

From the Binding of MS. 29,372. British Museum. D. 620-1888.

270

Centre-piece of interlaced strap-work and curves terminating in leaf-forms.

D. 287-1888.

271

1616.

Centre-piece of interlaced strap-work.

From the Binding of *The Booke of Common Prayer*. London, 1616. Abbey Library, Westminster. D. 286-1888.

272

Centre-piece of foliated scroll-work on a stippled ground with reserved elliptical centre; flanked by the initials H C.

From the Binding of British Museum. D. 951-1887.

273

Details from the side of a Book-cover. Elliptical centre-piece (38 × 33m.) with a spray of foliage, flowers, and fruit, flanked by the initials P. M. Three-line fillet border with floral corner ornaments.

From the Binding of Sloane MSS. 1632 and 1633. British Museum. D. 955-1887.

274

Two stamps from the side of a Book-cover. Elliptical centre-piece and foliated corner-piece.

From the Binding of the *Statutes of the Order of Saint George*.
College of Arms, London. D. 29-1887.

275

Details from the side of a Book-cover. Centre-piece. A quatrefoil panel bearing an escutcheon with the arms of John Williams, Bishop of Lincoln, 1621-1641 (div. per pale, 1 see of Lincoln; 2 quarterly, 1 and 4 Williams, 2 and 3 Howen), surrounded by foliated ornament. Corner-piece of foliated scrollwork on a lined ground. Angle ornaments: a thistle ensigned with a coronet.

D. 629-1888.

276

1623.

Centre-piece. An eagle displayed supporting an escutcheon charged with the arms of William Wynn, Esq., third son of Sir John Wynn of Gwydder.

D. 300-1888.

277

Lozenge-shaped centre-piece composed of curved stems charged with a variety of leaf-forms and flowers springing from the frame of an elliptical reserved space in the centre. Border; a two-lined fillet with lacework edges and corner ornaments of foliage and flowers.

From the Binding of Sloane MS. 1720. British Museum.

D. 631-1888.

278

1623.

Centre-piece. An elliptical frame surrounded by leaf-forms and flowers springing from its outer edge. Angle ornament: a flower spray.

From the Binding of Sloane MS. 170. British Museum.

D. 632-1888.

279

Details from the side of a Book-cover. Centre-piece (119 × 81m.). An escutcheon bearing: quart. 1 and 4 quart. France and England; 2 Scotland, and 3 Ireland, in an ornamental framework intertwined with the Garter and ensigned with the royal crown. Corner-piece (83 × 54m.) of foliage and flowers with a butterfly. Angle ornament, a spray of foliage with a rose.

From the Binding of Royal MS. 12 G. ix. British Museum.

D. 978-1887.

280

LONDON. 1626.

Details from the side of a Binding. Centre-piece similar in design to 279, but differing in the details. Corner-piece, an eagle displayed, surrounded by rays proceeding from the sun. Angle ornament: a flower spray.

From the Binding of MS. 27,936. British Museum. D. 628-1888.

281

Side of a Book-cover. Two-line fillet border with floriated angle-ornaments, and large corner-pieces of interlacing strap-work and foliated ornament on a dotted ground. Centre-piece similar to 279. The entire field sprinkled with flaming stars.

From the Binding of MS. 27,932. British Museum. D. 593-1888.

282

1627.

Details from the side of a Book-cover. Border, a flowing stem of foliage enclosing flowers within its curves. Foliated and floral corner ornaments.

From the Binding of Arundel MS. 3. British Museum. D. 623-1888.

283

Side of a Book-cover ($7 \times 4\frac{1}{8}$ in.) powdered with ermine. Centre-piece of interlacing strap-work, with foliated ornament; elliptical centre with an ermine. Corner-pieces of foliage, partly solid, partly lined.

From the Binding of *A Collection of Texts for Sermons*, by ROBERT SANDERSON, d.1663. MS. 20,066. British Museum. D. 23-1887.

284

c. 1679.

Side of a Book-cover ($10 \times 7\frac{1}{4}$ in.). Centre-piece of irregular form filled with foliated curves, surrounded by long undulating sprays of foliage springing from four barrel-shaped vases and terminating in flowers, enclosed within a frame with projecting cantled ends. Outer rectangular border edged with segments of circles.

From the Binding of *The Book of Common Prayer*. London, 1678.
D. 1940-1889.

NETHERLANDS.

285

BRABANT. LOUVAIN. Lambertus de Insula. c. 1367.

Panel (106.5×66 m.) divided into two by a double vertical band bearing the inscription: LAMBERTVS : DE : INSVLA | SCRIPTOR : ME : FECIT. The oblong space on each side is subdivided into five compartments each enclosing a circular medallion. In the uppermost of these are the double eagle displayed of the Empire, and the lion rampant of Brabant. In the other eight are the Holy Lamb with cross and banner, six monsters, and a stag. The border is adorned, at the head and foot, with quatrefoils and trefoils within lozenges and triangles formed by double intersecting lines, and, at each side, with flowing foliage.

From the Binding of the *Cleyn Carter Boeck*, 1367. Municipal Archives, Louvain. D. 2360-1885.

286

John Molnere. c. 1400.

Panel (106×73 m.). The Annunciation. On rt. the Angel advancing, his rt. hand raised; above his left, the salutation: AVE MARIA. On the left, the B. Virgin standing holding a closed book in her l. hand; her right raised and open as if to express astonishment. Between them, a vase with three lily flowers. Above are two trifoliated pointed arches supported by slender columns. Below: IOHIS MOLNERE ME FECIT. Flowing border of foliage terminating, at the lower left corner, in a bunch of lily flowers.

From the Binding of D. ERASMI ROTERODAMI *Ecclesiastae*. Basileae, 1536. University Library, Amsterdam. D. 2349-1885.

287

c. 1400.

Panel (103×66 m.) with a border of foliage. The enclosed space is divided into two vertical compartments, each containing four circular medallions occupied by emblematic animals: the stag, a dove with an olive branch, the Lamb with cross and banner, and the pelican in its piety, facing those in the other compartment. The spaces between the medallions and the frame are adorned with trefoils.

From the Binding of a MS. (Script. Eccl. 40). University Library, Utrecht. D. 99-1886.

288

c. 1400.

Panel (96×61 m.). Border of foliage and flowers; the enclosed space is divided into two vertical compartments, each occupied by

five medallions containing a double eagle displayed, a lion, a dragon, the Lamb with cross and banner, and the pelican in its piety.

From the Binding of a Manuscript (24,332). British Museum.

D. 98-1886.

289

c. 1400.

Panel (95 × 65m.) with a flowing border of foliage and fruit. The interior is divided lengthways into three vertical compartments; the narrowest, in the middle, is adorned with a diaper formed by intersecting diagonal lines; each of the others contains five circular medallions occupied by a cock, a stag, a double eagle displayed, the Holy Lamb with cross and banner, and the pelican in its piety.

From the Binding of a Lectionary, c.1380. (MS. 2,030). Royal Library, Brussels.

D. 1390-1887.

290

c. 1400.

Centre of a Book-cover adorned with 15 medallions in three vertical rows, produced by the repetition of two stamps, one representing a monster and a star, the other, a bird and a quadruped. These are enclosed within a frame formed by vertical and horizontal fillets intersecting each other.

From the Binding of a MS. Psalter. Town Library, Bruges.

D. 1431-1887.

291

BRABANT.

Panel (115 × 73m.) Border of flowing foliage enclosing within its graceful curves figures of birds. The enclosed space is divided into two vertical compartments, each containing four circular medallions with figures half human, half animal, playing a variety of musical instruments; the interspaces are adorned with clusters of ivy leaves.

From the Binding of RAYMUNDI *Summa* (MS. 2,801). Royal Library, Brussels.

D. 1948-1889.

292

c. 1400.

Part of the side of a Book-cover ($7\frac{1}{2} \times 5\frac{1}{8}$ in.). In the centre, a panel (91 × 55m.) with a full-length figure of Christ standing amidst trees and shrubs holding a globe surmounted by a cross in his l. hand, and raising his rt. as in the act of blessing. This figure occupies a circular medallion placed within a mandorla, filled at the ends with tracery, the two largest compartments of which, circular in form, contain busts of a man and woman. In each of the triangular spaces between the mandorla and the border of the panel is a bird. The border is adorned with flowing foliage and flowers. The space between the panel and the edge

of the cover is divided by intersecting three-line fillets into compartments each with centre and corner ornaments.

From the Binding of a MS. Book of Hours in Dutch. Archiepiscopal Museum, Utrecht. D. 106-1886 and 1404-1887.

293

AGNIETENBERG. c.1410.

Seven stamps in use in the Bindery of the Augustinian monastery of Canons regular at Agnietenberg at the beginning of the fifteenth century.

From the Binding of *Dialogi B. Gregorii*, written in 1410 (MS. 258). Library of the Arsenal, Paris. D. 1382-1887.

294

c.1450.

Panel (115 × 75 m.). In the centre, a large medallion containing a representation of the Holy Lamb, nimbed, standing in a meadow, supporting the cross with a floating banner. The background is filled by rich vegetation. Around is the legend + SIET . DAT . LAM . GODS . DAT . OPBVERT . DIE . SONDEN *des werelts*. Above and below are smaller medallions containing an eagle displayed and a lion rampant. These three medallions are enclosed within a trifoliated ellipse, surrounded by an elegant border of foliage and fruit. The lobes are filled with delicate tracery and the angles of the panel occupied by conventional flowers.

From the Binding of a MS. Horae. Library of the late Professor Schrant of Leyden. D. 107-1886.

295

HOLLAND. c.1455.

Panel (57.5 × 94.5 m.). The Holy Lamb with cross and banner standing in a circular medallion within a mandorla on the border of which is inscribed the legend: + SIET DAT LAM GODES DAT BOERT DIE SONDEN DER VERL interrupted by four circular medallions which occupy the angles of the panel and contain the evangelistic animals. The spaces between the central medallion and the border of the mandorla, and between this and the edge of the panel, are filled with tracery.

From the Binding of a MS. Book of Hours, in Dutch, belonging to the church of S. Laurence, Alkmaar. Episcopal Museum, Haarlem. D. 2359-1885.

296

HOLLAND. c.1455.

Panel (77 × 49 m.). The B. Virgin, enveloped in an ample mantle, seated with the Infant Christ in her lap, beneath a trifoliated crocketed canopy supported by two slender columns which rest on a basement adorned with five quatrefoils inscribed within circles. The background is diapered with quatrefoils within lozenges. Marginal legend, interrupted at the angles by large quatrefoils: **abe | maria | o matar dei | memento mei.**

From the Binding of a MS. Book of Hours, in Dutch, belonging to the church of S. Laurence, Alkmaar. Episcopal Museum, Haarlem. D. 2344-1885.

297

c. 1475.

Panel (54.5 × 78 m.). Two eagles with outspread wings, perched back to back on a forked branch; the background adorned with delicate sprays of foliage. The border, which has a trifoliated ornament at each angle, bears the legend: **Ihesus | Maria | Mater dei | memento mei** with sprays of foliage in the intervening spaces.

From the Binding of a MS. Book of Hours, dated 1488. University Library, Amsterdam. D. 2365-1885.

298

HOLLAND. c. 1475.

Panel (81 × 53 m.). The B. Virgin, enveloped in an ample mantle, seated with the Infant Christ on her lap, beneath a trifoliated crocketed canopy, supported by two slender columns which rest on a basement adorned with five quatrefoils inscribed within circles. The background diapered with quatrefoils within lozenges. Marginal legend, interrupted at the angles by large quatrefoils: **abe gratia | plena . Dominus : tecum : o | : maria mater | dei : memento . mei.**

From the Binding of *Ghetide boec*. Delf, 1484, 19 Julii. Episcopal Museum, Haarlem. D. 2345-1885.

299

c. 1475.

Panel (75 × 49 m.). At the head are the holy names: **ihesus : maria :** and at the foot the motto: **respice : finem :** The intermediate space is occupied by two large circular medallions superposed, and two smaller circles between these and the outer edge of the panel. The former contain, within a broad border of cinquefoils, a lion rampant and a pelican in its piety; the latter, the Holy Lamb with cross and banner, and a double eagle displayed. In the angles above and below these are two dragons and two birds with sprays of foliage.

From the Bindings of two MS. Books of Hours, Archiepiscopal Museum, Utrecht; and Alberdingk-Thijm collection, National Museum, Amsterdam. D. 2367 and 2368-1885.

A latten panel-stamp similar to that with which these bindings were impressed is now in the Art Museum.

300

c. 1475.

Details from the side of a Book-cover impressed with two panel stamps, the one (76 × 56 m.) represents the pelican in its piety; the background, adorned with delicate sprays of foliage, within a border having a trifoliated ornament at each angle, and bearing the legend: **Ihesus | Maria | Similis factus | sum pellicano** with sprays of foliage in the intervening spaces. The other panel has been described above (299). The space between and around these is adorned with small stamps and fillets.

From the Binding of *Devote Ghetijde*. Ter Goude, 1496. University Library, Cambridge. D. 1834-1889.

301

VINCENT.

Panel (66×45 m.) with a border of flowing foliage. The enclosed space is divided lengthways into three compartments, the narrowest, in the middle, bearing these words: **VINCENCIVS: ME FECIT**; the other two are occupied, each by four circles enclosing a lion, a basilisk, an eagle displayed, and a mermaid.

D. 1947-1889.

302

FLANDERS. BRUGES. James van Gavere, 1454-1465.

Panel (103×66 m.) with a border divided by a continuous zigzag line into triangular compartments occupied by dragons; the enclosed space is divided lengthways into three compartments: the narrowest, in the middle, bearing the legend: **Jacobus. gauer. me. ligauit.** the other two are each occupied by six circles enclosing fleurs-de-lys, heraldic eagles, birds, and monsters, with sexfoils in the interspaces.

From the Binding of *ALBERTI DE EYB Margarita poetica*. Parisiis, 1477. Corpus Christi College, Cambridge. D. 1838-1889.

303

FLANDERS. BRUGES.

Side of a Book-cover adorned with two impressions of a panel separated from each other by seven of a rectangular stamp with a profile bust of a man with a forked beard. The panel (78.5×54 m.) has a flowing border of vine leaves and tendrils; the enclosed space is divided lengthways into three compartments; the narrowest, in the middle, bearing the legend: **SANCTA MARIA MAT'**. In each of the others is a branch of foliage enclosing within its curves five figures facing those in the other side compartment: a stag and a hound, a lion and a unicorn, a monster and an angel, two Tritons, a monkey and the Holy Lamb with cross and banner.

From the Binding of a manuscript. Diocesan Seminary, Bruges.

D. 2327-1885.

304

FLANDERS. BRUGES.

Part of the side of a Book-cover adorned with four impressions of the panel stamp (303), the upper pair separated from the lower by two impressions of a band (18×52 m.) divided into three rectangular compartments, each containing a fleur-de-lys within a lozenge flanked by four demi-fleurs-de-lys.

From the Binding of a manuscript. Town Library, Bremen.

D. 2326-1885.

305

FLANDERS. BRUGES.

Panel (77.5×48.5) with a border of foliage, similar in general design to 303, but the central compartment here bears the invocation: **ora pro nobis sancta dei genitrix.**

From the Binding of a MS Horae written for Antonia van Massemian in 1480. D. 2340-1885.

306

Panel (78.5 × 50) similar in general design to 303.

Three stamps: a dragon, a wivern, and a lion rampant.

From the Bindings of: 1, A MS. Horae given by Canon Theodore Cremer of Dortmund to Ludolpha von Quad, superioress of the Convent of Nazareth; 2, A MS. Horae. Town Library, Tournay.

D. 2341 and 2342-1885.

307

FLANDERS. BRUGES. John van der Lende, 1459-1493.

Panel (75 × 48 m.) with a marginal legend interrupted at each angle by a fleur-de-lys: **ob . laudem | xpri . librum . hunc . | recte . ligam | Johannes . de . lende .** The inner portion is divided into two vertical compartments, each occupied by a vine branch with foliage and fruit, enclosing within its curves four animals: a monkey, a wivern, an eagle and a dog, facing those in the other compartment.

Band (18 × 52 m.) divided into four rectangular compartments, each containing a fleur-de-lys within a lozenge flanked by four demi-fleurs-de-lys.

Band (75 × 11 m.) a ragged staff with a scroll wound round it.

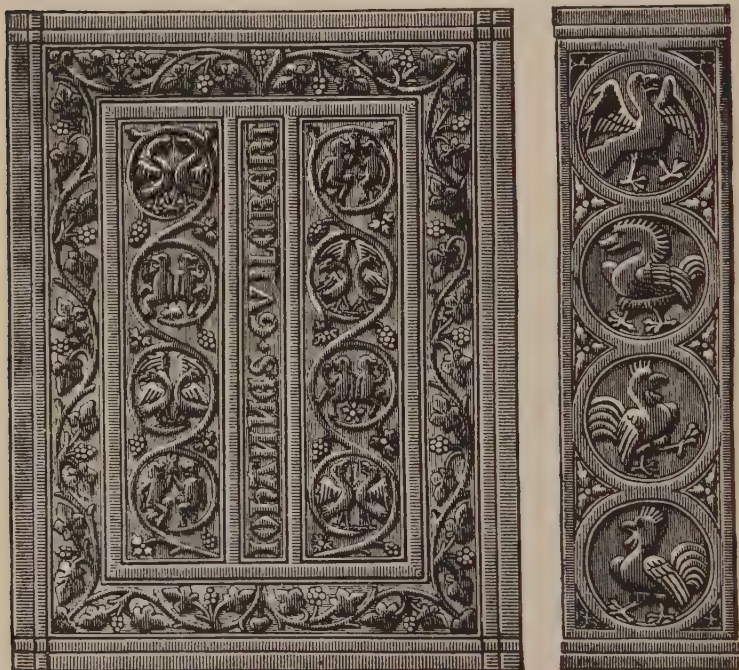
From the Binding of a MS. formerly in the Library of the Cistercian Abbey of the Dunes. Diocesan Seminary, Bruges. D. 2325-1885.



FLANDERS. BRUGES. John Guilebert, 1467-1489.

Panel (89×65 m.) with a border of foliage and fruit. The interior is divided lengthways into three compartments. That in the centre, much narrower than the other two, bears the binder's name: IOHANNES. GVILEBERT. The lateral compartments are each occupied by a vine-branch with foliage and fruit enclosing within its curves four couples of monkeys or birds..

From the Binding of *Missale secundum consuetudinem Romane curie*.
1481. Town Library, Saint-Omer. D. 2328-1885.



FLANDERS. BRUGES. John Guilebert, 1467-1489.

Side of a Book-cover adorned with two impressions of the panel stamp above described (308), separated from each other by another (89×24 m.) occupied by four birds within circular medallions, the spaces between these and the edge filled with trifoliate ornaments.

From the Binding of a manuscript Horae.

D. 2329-1885.

310

FLANDERS. BRUGES. Anthony van Gavere, 1459-1505.

Panel (68 × 45 m.) with a marginal legend interrupted at each angle by a quatrefoil: **ob. laudem | xpisti. librum. hunc | recte. ligavi | anthonius. de. gaverre.** The interior is divided lengthways into two vertical compartments, each occupied by two quadrupeds and two birds enclosed within the curves of a vine branch.

Panel (23 × 70 m.) divided into four compartments each containing an animal: the pelican in its piety; a gryphon; a wivern; and a lion rampant.

From the Binding of a MS. formerly in the Abbey of the Dunes at Bruges. Library of the Bishop of Tournai. D. 2333-1885.

311

FLANDERS. BRUGES. Anthony van Gavere, 1459-1505.

Side of a Book cover adorned with four impressions of the larger panel stamp above described (310); the two upper separated from the lower by two impressions of a band (10 × 92 m.) with the prayer **DONA NOBIS PACEM.**

From the Binding of *Missale Romanum*. Venetiis, 1493. D. 2534-1885.

312

FLANDERS. BRUGES. Anthony van Gavere, 1459-1505.

Side of a Book-cover, adorned with four impressions of the larger panel described above (310), separated from each other by smaller panel stamps, one (15 × 67 m.) representing three angels, two blowing trumpets, the third, in the centre, playing on the triangle; the other (16 × 76 m.), a piper and four dancing peasants: three men and a woman.

From the Binding of a Manuscript (Royal 2 A. xii). British Museum. D. 500-1887.

313

FLANDERS. BRUGES. Anthony van Gavere, 1459-1505.

The larger panel above described (310) here set in a frame (88 × 60 m.), the head and foot of which are adorned with trefoils within triangular spaces formed by a zigzag line; the sides by poles with scrolls wound round them.

D. 1411-1887.

314

FLANDERS. BRUGES.

Side of a Book-cover adorned with four impressions of a panel (80.5 × 52 m.), the inner portion of which is divided lengthways into two vertical compartments, each occupied by a vine branch with foliage and fruit, enclosing within its curves three birds and two beasts. The border bears the following invocation interrupted

at each angle by a small quatrefoil : **ora . pro . nobis .
sancta | dei . genitrix . vt | digni . efficiamur .
promis | sione . xpristi.** These are separated from each other by repeated impressions of two panel stamps, the one (27 × 80·5 m.) divided into three compartments, that in the centre representing S. Margaret holding a cross in her hands joined in prayer, triumphing over a winged monster which has the skirt of her dress in its mouth ; the side compartments are occupied by a wivern and a gryphon, standing on undulating ground. The other (28 × 83 m.) divided into three compartments representing the same figures, but differently treated ; on the left of the saint is seen a flowering plant.

From the Binding of a Manuscript formerly in the Cistercian Abbey of the Dunes. Diocesan Seminary, Bruges. D. 2337-1885

315

FLANDERS. BRUGES.

Side of a Book-cover adorned with two impressions of a panel-stamp (80·5 × 52 m.) similar in design to the largest panel described under 314, but with variations and suppressions of details ; separated from each other by a panel (27 × 80·5 m.) similar to the smallest stamp described under 314.

From the Binding of a Manuscript Horae executed at Bruges for Mouscron-vanden Brande. Church of S. Waldetrudis, Mons. D. 2338-1885.

316

FLANDERS. BRUGES.

Side of a Book-cover adorned with four impressions of the larger panel stamp described under 315, the two upper separated from the two lower by a panel (18 × 68 m.) divided into four rectangular compartments alternately containing a fleur-de-lys or a quatrefoil within a lozenge flanked by four demi-fleurs-de-lys.

From the Binding of a manuscript formerly in the Cistercian Abbey of the Dunes. Diocesan Seminary, Bruges. D. 2339-1885.

317

James, illuminator.

Panel (92 × 65 m.). The inner portion is divided by vertical lines into three compartments. That in the centre, much narrower than the other two, bears the inscription : **IACOB ILLVMINATOR ME FECIT.** The lateral compartments are each occupied by four, and the border by sixteen circular medallions containing animals in pairs facing each other. The spaces between the medallions are filled with foliated ornament.

D. 561-1887.

318

BRABANT. LOUVAIN. John Veldener, 1473-1477.

Ten stamps from the side of a Book-cover divided into compartments by fillets of three and two lines. The chief of these are: Lozenge-shaped: 1 the pelican in its piety; 2 a fleur-de-lys. Rectangular: 3 the Holy Lamb standing with cross and banner; 4 the imperial double eagle displayed surmounted by a star; 5 a lion rampant. 6 the binder's name.



From the Binding of *Fasciculus temporum*, Lovanii, 1476. Royal Library, The Hague. D. 61-1887.

See Chromolithograph by E. Spanier in HOLTROP, *Monuments typographiques des Pays-Bas au quinzième siècle*. La Haye, 1868, pl. 131.

319

LIÉGE. TONGRES. c. 1480.

Six stamps in use in a bindery at Tongres in the last quarter of the 15th century. Circular: 1 (D. 18 m.) the Holy Lamb and cross with the legend: **Eccc agnus dei qui tollit peccata mundi**; 2 apparently a seal bearing a fleur-de-lys and the name **heincricus**; 3 (D. 7.5 m.) the Holy Face; and 4, a cock. Rectangular: 1 (17 × 17 m.) the B. Virgin and Child beneath a crocketed canopy supported by pinnaced shafts; 2 (14 × 13.5 m.) the pelican in its piety.



From the Binding of a MS. *Expositio fratris Dyonisii Chartusiensis super libros Regum*, formerly in the convent of S. Agnes at Tongres. University Library, Utrecht. D. 64-1887.

320

c. 1480.

Panel (105.5 × 74 m.). At the head are these words: **odium suscitatur**; at the foot: **Uitem inferre caue**; and, in smaller characters, on a vertical band dividing the panel into two equal portions: **Non stant federa metu facta**. The ground on each side is divided into four zones of unequal height; of these the lowest and third contain representations of the Holy Lamb, the pelican in its piety, two lions face to face, and a man with a spear, mounted on a camel, each within a circular medallion placed at the inner end of the compartment; the spaces between these medallions and the outer edge of the

panel are occupied by birds and animals. In the second zone are two interlaced dragons and two monsters facing each other at a fountain. In the uppermost zone are a unicorn, two dogs, a stag, a man blowing a horn, and a hare.

Lozenge-shaped stamp (26·5 × 19·5 m.) with a full-length figure of Christ holding an orb surmounted by a cross and in the act of blessing.

From the Binding of *Ars dicendi sive perorandi*. Colonie, Iohannes Koelhoff de Lubeck, 1484. The Bodleian, Oxford. D. 2366-1885.

321

c. 1475.

Panel (90·5 × 65 m.). The B. Virgin standing, holding the Infant Christ on her right arm, in a chapel with a crocketed archway, the finial of which occupies the centre of the border on which are these words: **Ihesus | Maria | Mater dei | memento mei** interrupted at the angles by quatrefoils. Between the words are little sprays of flowers.

From the Binding of a MS. Book of Hours in Dutch. xv century. Archiepiscopal Museum, Utrecht. D. 2346-1885.

322

BRABANT. ANTWERP. c. 1485.

Eleven stamps; the chief of these are: 1 an eagle displayed in



lozenge (25 × 21 m.); 2 the arms of the city of



Antwerp (18 × 16 m.); 3, octagonal (17 × 16 m.), a three-leaved spray of foliage; 4, circular (D. 24 m.), a double six-leaved rose; 5 and 6, circular, single five-leaved roses; 7 and 8, lozenge-shaped, a fleur-de-lys and a foliated ornament.

From the Binding of *Casus longi DOMINI BERNARDI super v libris Decretalium*. Lovanii, 1484. D. 1877-1887.

323

UTRECHT. Canons regular of S. Augustine. c. 1475.

Four stamps occurring frequently on the bindings of manuscripts and printed books of the last quarter of the fifteenth

century, formerly belonging to the Augustinian Priory of Our Lady and the Holy Apostles "*an die Scoornmarct*" at Utrecht. The two largest are circular and represent : 1 (D. 14·5 m.) a six-leaved flower surrounded by twelve small stars ; 2 (D. 8·5 m.) a heart transfixcd by two arrows in saltire, surmounted by a star. The third has the form of a trefoil slipped ; the smallest is a fleur-de-lys within a lozenge.



From the Binding of two volumes (Theol. 213, and Script. Eccl. 227).
University Library, Utrecht. D. 60-1887.

NOTE.—Inside the covers of these and of another volume on which the same stamps occur are waste sheets—binder's waste—of a Treatise on Canon Law, one of the so-called *Costeriana*, issued from the first press set up in Holland.

324

UTRECHT. Monastery of S. Paul.

Six stamps in use in the Bindery of the Benedictine Monastery of S. Paul at the end of the fifteenth century. The most noteworthy are a circular stamp with a Crucifix with the sun and moon, one on each side ; and a label inscribed *ave maria*.

From the Binding of S. VINCENTII *Sermones de Sanctis*. Argentinae, 1494. University Library, Utrecht. D. 1408-1887.

325

GUELDERLAND. DEVENTER. Richard Paffroet, 1476-1500.

Side of a Book-cover ($7\frac{1}{2} \times 4\frac{1}{2}$ in.). The ground, within a border of sprays of foliage and fruit, produced by the repetition of a stamp, is divided by narrow intersecting bands into lozenge-shaped compartments, adorned with circular and lozenge-shaped stamps, varying with each horizontal row ; the circular stamps represent a unicorn and a six-leaved rose ; the lozenge-shaped, a fleur-de-lys, and a bird with expanded wings. The triangular compartments above and below are occupied by small rosettes, and those at the sides by eagles displayed.

From the Binding of *Opera AURELII CLEMENTIS PRUDENTII*. Deventer, Richard Paffroet, c.1497, given by the printer to the Convent of the Holy Trinity *tom Springborn* at Münster in Westphalia.

D. 488-1886.

On the inside of the binding is the following note : " Liber domus fratrum Fontissaliensis monasterii. Hunc librum dedit m. Richardus impressor Daventrie pro sollicitationibus meis et pro exemplari quod sibi misi etc. nam sex libros mihi dedit."

326

FLANDERS.

Panel (186 × 125 m.). The Mass of Saint Gregory. The Pope vested in a chasuble, and wearing the tiara, is kneeling with his

hands uplifted on the footpace of an altar; on the table, behind the chalice, appears the Redeemer, showing His five wounds. The altar, vested and furnished with side curtains, has a reredos adorned with figures of Christ on the cross, the B. Virgin, SS. John, Peter, and Andrew; from behind it rises a tau-shaped cross with the title above. On its l. arm is the cock; below it are two dice, the seamless garment, a hand and the pinchers. Above the rt. arm of the cross are the thirty pieces of silver; on this side are a scourge, a knife, the hammer, the heads of Caiaphas, Pilate and Herod, the sword, the head of a man mocking, the ladder, spear, sponge, pillar with the lantern on the top, a club and the open tomb.

From the Binding of a MS. in a private collection at Bruges, purchased in 1882 by Messrs. Ellis and White, of London. D. 2324-1885.

This panel stamp was undoubtedly of wood; impressions occur on the covers of several Registers in the Archives at Bruges.

327

BRABANT. BRUSSELS.

Side of a Book-cover ($\times$ in.). Frame formed by intersecting vertical and horizontal two-line fillets prolonged to the edges of the cover, the field within divided by similar diagonal fillets into compartments of varied size and shape adorned with impressions of three large and two small stamps; the latter repeated on the frame. 1, circular, a stag galloping between two trees. 2 and 3, lozenge-shaped: two nude figures, Adam and Eve? amidst foliage. 3, square, a wivern. 4, circular, a cinquefoil.

From the Binding of *Legende SS. Henrici et Kunegundis*. Bruxellis, 1484. British Museum. D. 190-1888.

328

ANTWERP. c. 1490.

Panel (33×20.5 m.). The imperial double-headed eagle displayed, ensigned with a crown, within a lozenge; the triangular spaces between it and the edge of the panel occupied by four birds.

From the Binding of *Officium B. Marie Virginis secundum consuetudinem Romane curie*. Antverpie, G. Leeu, 1487. Town Library, Hamburg. D. 2369-1885.

329

ANTWERP. John van Woudix.

Side of a Book-cover ($6 \times 3\frac{1}{2}$ in.) adorned with two impressions of a panel stamp (60×42 m.). In the centre, a lion rampant

ensigned with a crown within a lozenge, the triangular spaces between which and the border are occupied by four monsters. The border bears the inscription: **Johannes de | woudix | antwerpie | me fecit** interrupted at each angle by a quatrefoil.

From the Binding of *Epitome seu Compendium Theologicae Veritatis*.
Rothomagi, 1505. Abbey Library, Westminster. D. 908-1889

330

FLANDERS

Side of a Book-cover ($5\frac{1}{2} \times 3\frac{3}{4}$ in.) adorned with two impressions of a panel stamp (54×40 m.) with a border of vine leaves and tendrils; the space within which is divided lengthways into three compartments; that in the centre bears the prayer: **Deus propicius esto mihi**: each of the lateral compartments is occupied by four figures of animals enclosed within the curves of a vine-branch and facing outwards. Between these is a smaller panel (17.5×55 m.) divided into three compartments, each containing a fleur-de-lys within a lozenge flanked by four demi-fleurs-de-lys.

From the Binding of MS. 31,839. British Museum.

D. 560-1887.

331

BRABANT.

Panel (67×84 m.). The inner portion is divided by horizontal lines into three zones; the broadest, in the middle, bears between two inscribed scrolls a medallion with the Holy Face and the legend: **Salve sancta facies nostri redemptoris**. The lower zone, subdivided into compartments: the Annunciation, a fleur-de-lys, and a rose; the upper, in five compartments, a lily, the imperial eagle displayed, etc. The whole is enclosed within a frame adorned with flowing foliage, flowers and fruit, interrupted at the angles by a sun, a moon and star, a quatrefoil and a flower.

From the Binding of a MS., Royal Library, Brussels.

D. 1391-1887.

332

BRABANT.

Panel (115×72 m.) divided into four compartments by cross bars adorned with sexfoils. In the upper right compartment is a Majesty with a scroll inscribed: **Memento semper finis** in the left: a half figure of a canon with uplifted hands joined in prayer, and a scroll bearing: **Adiuba me Domine**. In the lower compartments are the Madonna and a nun with a long scroll inscribed: **Q mater dei maria memento mei o pia.**

From the Binding of a Latin Bible, c.1420 (MS. 2,053). Royal Library, Brussels. D. 1392-1887.

333

FLANDERS.

Details from a Book-cover adorned with vertical rows of rectangular stamps : these represent the Lamb of God with cross and banner, the pelican in its piety, two doves addorsed with a plant between them, the imperial eagle, and dragons.

From the Binding of a MS. formerly in the Library of the Cistercian Abbey of the Dunes. Town Library, Bruges. D. 1432-1887.

334

FLANDERS.

Details from a Book-cover adorned with vertical rows of rectangular stamps representing : two doves addorsed with a fleur-de-lys between them, a double eagle displayed, dragons, and a quatrefoil within a lozenge flanked by four demi-fleurs-de-lys.

From the Binding of MS. 2,190. Royal Library, Brussels. D. 1449-1887.

335

BRABANT.

Seven stamps : two lozenge-shaped : 1 a fleur-de-lys ; 2 a lion rampant ensigned with a crown ; two circular, each representing a lion rampant ; a fleur-de-lys, a spray of foliage and a sex-foiled rosette.

From the Binding of MS. 355. Royal Library, Brussels. D. 1437-1887.

336

BRABANT.

Eight stamps : two oblong ; 1 a spray of flowing foliage with sex-foiled flowers ; 2 the Holy Name ; four circular ; a squirrel eating an acorn, a stag galloping, two interlaced dragons, and a small head ; one square, a lion ; and one lozenge-shaped, a fleur-de-lys.

From the Binding of a MS. inscribed : Liber Gerardi Vermeere, presbyteri, curati in Herenthout Beati Gummari, 1491. D. 1435-1887.

337

HASSELT. 1461-1462.

Five stamps : the chief of these are : rectangular : 1 (16 × 15 m.) the Holy Lamb with cross and banner standing ; 2 a dragon ; 3 a ragged staff entwined with foliage ; 4 a fleur-de-lys.

From the Binding of a Flemish translation of the Old Testament, 2 volumes bound in 1461 and 1462. (MSS. 15,310 and 15,311.) British Museum. D. 1412-1887.

338

HASSELT. Franciscans of Sint Katherinendael.

Three stamps : 1 circular, a fleur-de-lys ; 2, the binder's mark.



From the Binding of *Davits Souter in Dietschen*, a manuscript written by Sister Katherine van der Molen, first sub-prioress of the Convent of Sint Katherinendael, at Hasselt. D. 1413-1887.

339

BRABANT. GRUENENDALE, Monastery.

Panel (36.5 × 50 m.). Border of flowing foliage and fruit on a ground relieved by small circles. The inner portion is occupied by figures of a lion and a winged animal within circles; the spaces between these and the border are filled with foliage.

Seven stamps in use in the Bindery of the Augustinian monastery.

Gruenendale.

From the Bindings of MSS. 2,137 and 2,190 ; Royal Library, Brussels ; and of MS. 1,182, Library of the Arsenal, Paris.

D 1383, 1384, and 1447-1887.

340

BRABANT. Abbey of S. Paul, Roeden clooster.

Details from the sides of Book-covers showing sixteen stamps used in the Bindery of the Augustinian abbey of S. Paul, Roeden clooster. The chief of these are : 1, lozenge-shaped (45 × 44 m.) a bird perched on a bough with foliage and flowers—evidently a goldsmith's die for stamping plaques of metal ; 2, rectangular (15 × 15 m.), the lion of S. Mark ; 3, circular (D. 13.5 m.), the Holy Lamb with cross and banner, the pelican in its piety ; the cypher *ih̄s* and a double rose.

From the Bindings of MSS. 365 and 356. Royal Library, Brussels.

D. 65 and 66-1887.

341

BRABANT. Abbey of S. Paul, Roeden clooster.

Panel (53 × 35 m.) ; flowing border of foliage and flowers ; the inner portion occupied by two winged lions, two lions, a swan and a double rose within circles, the interspaces filled with quatrefoils and trefoils.

Fourteen stamps used in the Bindery of the Augustinian abbey of S. Paul, Roeden clooster.

roeden cloester

From the Bindings of MSS. 345, 356, and 2,534. Royal Library, Brussels.

D. 1378, 1379, and 1380-1887.

342

BRABANT. Abbey of S. Paul, Roedenclooster.

Panel (50.5 × 33 m.). A three-quarter length figure of the B. Virgin on the upturned crescent moon; the Divine Infant on her rt. arm, a flowering rose-branch in her l. hand. Both have nimbs and are surrounded by flames of glory. Above is a depressed cusped arch supported by two corbels, the spandrels adorned with trefoils.

Panel (49.5 × 29.5 m.) divided lengthways into two compartments, each occupied by a branch of foliage and fruit enclosing within its curves a wivern, a bird and a monster, face to face.

Five stamps, three as on 341; the other two are a double rose and a star within a circle.

From the Binding of a MS. of S. Augustine's Commentary on the Psalms (MS. 65). Royal Library, Brussels. D. 2348-1835.

343

BRABANT. LOUVAIN. Priory of Sint Maertinsdale

Part of the side of a Book-cover. Frame formed by parallel groups of eight fillets, and adorned with a flowing stem of foliage produced by the repetition of a stamp. The enclosed space is subdivided by diagonal intersecting four-line fillets into lozenge-shaped and triangular compartments; the former adorned with a square stamp between two flowers and two quatrefoils, the latter with a rosette surrounded by three trefoils. The square stamps contain figures of: 1, the Holy Lamb with cross and banner; 2, the pelican in its piety; 3, the unicorn; 4, a stag; and 5, a lion rampant.

From the Binding of S. HIERONYMI *Epistolae*. D. 1941-1889.

344

BRABANT. LOUVAIN. Priory of Sint Maertinsdale.

Eight stamps: 1 and 2, rectangular, the imperial eagle displayed; 3, lozenge-shaped, a lion rampant; 4-8, a flowing spray of foliage, as on 343; a pole wreathed with foliage; a fleur-de-lys and two small floral ornaments.

From the Binding of a MS. formerly in the Augustinian priory of Canons regular, Sint Maertinsdale, Louvain. (MS. 807.) Royal Library, Brussels. D. 1386-1887.

345

BRABANT. LOUVAIN. Priory of Sint Maertinsdale.

Ten stamps: six of these as on 343 and 344; 7, rectangular, a hound; 8 and 9, lozenge-shaped, the Holy Name, a fleur-de-lys; and 10, a quatrefoil.

From the Bindings of two MSS. Royal Library, Brussels. D. 1434 and 1441-1887.

346

BRABANT. Korssendonck.

Thirteen stamps in use in the Bindery of the Monastery towards the close of the fifteenth century, the chief of these are: 1, a square stamp with a dragon whose tail terminates in foliage; 2, a circular stamp bearing a crescent surmounted by a star; 3, an oblong stamp with the name of the monastery, and two smaller with the names of the patron saints of the order: **augustinus** and **wilhelmus**.



From the Binding of a MS., S. THOMAS DE AQUINO in quartam Sententiarum. Royal Library, Brussels. D. 1951-1889.

347

BRABANT.

Two stamps: 1, rectangular (16 × 14 m.) a two-headed bearded man squatting; 2, a spray of foliage.

From the Binding of IOHANNIS BEETS *Commentum super decem preceptis Decalogi*. Lovanii, 1486. Formerly in the Library of the Convent of Friars Minor at Bruges. D. 1387-1887.

348

BRABANT.

Three stamps: 1, circular, a sexfoil; 2, lozenge-shaped, a fleur-de-lys; each having a border of small sexfoils; 3, lozenge-shaped, the Holy Face.

From the Binding of MS. 1,022. Royal Library, Brussels. D. 1438-1887.

349

BRABANT.

Nine stamps, the chief of which are: 1, oblong, flowing foliage springing from a dragon's mouth; 2, lozenge-shaped, a fleur-de-lys; 3, rectangular, a double eagle.

From the Bindings of MSS. 1,273 and 1,443. Royal Library, Brussels. D. 1442 and 1443-1887.

350

BRABANT.

Details from the sides of a Book-cover. Panel (76 × 52 m.) divided lengthways into two vertical compartments, each occupied by a branch of foliage and fruit enclosing within its curves a wivern, a bird, and a dog, face to face; similar in design to 342, except that the branch in the right panel starts here from the outer side. Marginal legend, interrupted at the angles by quatre-

foils : **Miserere | mei . deus . secundū | magnam | misericordiā . tuam.**

Six stamps employed to adorn the covers, of which the above panel occupied the centre. The border, formed on one cover by a succession of floriated quatrefoils, on the other by flowing sprays of foliage, has a double rose within a circle at each angle. The field between the border and the panel, subdivided by intersecting diagonal three-line fillets, is adorned with a lozenge charged with a floriated cross, a spray of foliage within a triangle and a small rosette.

From the Binding of MS. 1,915. Royal Library, Brussels.

D. 1389-1887.

351

BRABANT.

Four stamps, three of which are described above (350).

From the Binding of MS. 1,171. Royal Library, Brussels.

D. 1440-1887.

352

BRABANT.

Part of the side of a Book-cover. Frame formed by three-line fillets stamped at the intersections with a cinquefoil; the sides adorned with repeated impressions of a flowing spray of foliage, and the square compartments at the angles, with a floriated quatrefoil. The enclosed space is subdivided by fillets into eight square compartments with figures of woodhouses armed with clubs and bucklers, a bear, a sow, a fox carrying off a goose, and a pelican in its piety.

From the Binding of *Horologie der ewige Wijsheit*, formerly belonging to the Monastery of Bethlehem. (MS. 2,846.) Royal Library, Brussels.

D. 1949-1889.

353

BRABANT.

Six stamps, the chief of which are : 1, oblong, with the Holy Name **ihesus** ; 2, lozenge-shaped, a fleur-de-lys ; 3, an escutcheon with the mark of the bindery.

From the Binding of MS. 1,173. Royal Library, Brussels.

D. 1444-1887.

354

BRABANT.

Seven stamps, the chief of which are : 1, circular, a wheel of torture ; 2, lozenge-shaped, four compartments of quatrefoil diaper ; 3, oblong, a pole entwined with foliage ; 4, rectangular, a cruciform floriated ornament.

From the Bindings of MSS. 2,382 and 1,695. Royal Library, Brussels.

D. 1445 and 1448-1887.

355

BRABANT. Monastery of Bethlehem.

Six stamps in use in the Bindery of the Monastery of Bethlehem; the chief of these are; 1, square, a winged monster; 2, square, a double eagle displayed; 3, the **BL** mark of the bindery.

From the Binding of *Liber Epistolarum S. Hieronymi*, MS. Routh Collection, University Library, Durham. D. 1409-1887.

356

BRABANT.

Twelve stamps; seven of these are rectangular; 1, the Holy Face with a cruciform nimbus; 2, the pelican in its piety; 3, a double eagle surmounted by a star; 4, a garden enclosed in which are a bird and three trees; 5, a monster's head; 6, a wivern; 7, a bird with a fleur-de-lys above it; the letters **ue** and a bow and arrow between 4 stars, probably a rebus; of the other five, one, lozenge-shaped, bears a fleur-de-lys.



From the Bindings of: 1, *Vitae Patrum*, 1485, from the abbey of Oudenburg. Town Library, Bruges. 2, MS. 1,543. Royal Library, Brussels. D. 1375 and 1376-1887.

357

LIÉGE. STAVELOT. Abbey of S. Remaclus.

Eight stamps in use in the Bindery of the Benedictine Monastery of S. Remaclus in the 14th and 15th centuries; one of these, the library mark, is here re-produced.



From the Bindings of MSS. 16,961 and 16,962, British Museum, and 2,034, Royal Library, Brussels. D. 218-220 and 1381-1887.

358

c. 1507.

Six stamps on the cover of a book formerly belonging to the Benedictine Monastery of S. Remaclus at Stavelot.

From the Binding of S. HIERONYMI *Vitae Patrum*, 1507. D. 1403-1887.

359

NAMUR. Convent of the Crutched Friars;

Six stamps used in the Bindery of the Crutched Friars at Namur in the fifteenth century. Four of these are rectangular;

1, oblong, divided horizontally into three compartments; in the centre a cross pattée between a pinchers and a hammer, each accompanied by two stars; the upper and lower divisions bear the legend: *Liber fratrum namurcensium*. 2, the Image of Pity: our Lord, crowned with thorns, standing, His arms bound before Him; on rt. the scourge, on l. the reed and sponge. 3, the Holy Lamb with cross and banner going to rt. 4, a double eagle displayed. The other two stamps are a fleur-de-lys within a lozenge, and a bird within a circle.



From the Binding of IOANNIS SOCCI *Sermones*. (MS. 1,679) Royal Library, Brussels. D. 1385-1887.

360

FLANDERS. BRUGES. Charterhouse of Sint Anna ter Woestine, c.1470.

Stamps in use in the Bindery of the Charterhouse; one of these, lozenge-shaped, bears a lion rampant.

From the Binding of a MS. *De viris illustribus Ordinis Cisterciensis*. Town Library, Bruges. D. 1454-1887.

361

FLANDERS. BRUGES. Cistercian abbey of the Dunes.



Seven stamps. The chief of these are: 1 and 2, oval, each with an escutcheon charged with the arms of the abbey; above the escutcheon is the word: DVNIS: 3, lozenge-shaped, a swan ensigned with a crown; 4, a large fleur-de-lys.

From Bindings of MSS. Town Library, Bruges. D. 1455-1887.

362

FLANDERS.

Part of the side of a Book-cover: the border divided into triangular compartments, each adorned with a spirited figure of a wivern. The enclosed space is diapered with fleurs-de-lys and the Burgundian badge: a steel and flint with flames, within lozenge-shaped compartments formed by intersecting diagonal three-line fillets.

From the Binding of VINCENTII *Speculum Naturale*, Venetiis, 1494, formerly in the Library of the Benedictine Abbey of Saint Andrew. Town Library, Bruges. D. 1451-1887.

363

FLANDERS. GHENT.

Side of a Book-cover. The centre is subdivided by intersecting two-line fillets into lozenge-shaped and triangular compartments, each occupied by a stamped ornament. The border is formed by vertical and horizontal bands which, crossing each other, are prolonged to the edge of the cover; these bands are adorned with a succession of stamped ornaments alternately circular and lozenge-shaped. The stamps used are a double rose, a lozenge charged with a flower between two sprays of foliage, a development of the fleur-de-lys, the briquet of Burgundy with flames, a fleur-de-lys, and a bee.

From the Binding of Add. MSS. 16,952, British Museum.

D. 491-1886.

364

FLANDERS.

Four stamps from the side of a Book-cover, three of which are identical with those on 363; the fourth, lozenge-shaped, represents a shepherd leaning on his staff.

From the Binding of a MS. relating to the differences between Mary of Burgundy and the King of France. (MS. 17,717) British Museum.

D. 68-1887.

365

GRAMMONT. Monastery of S. Adrian.

Three stamps in use in the Bindery of the Monastery: 1, oblong, a quatrefoil within a circle between two demi-foliated ornaments; 2, a foliated cruciform stamp; 3, square, a lion sejant.

From the Binding of MS. 24,075. British Museum.

D. 1410-1887.

366

Part of the side of a Book-cover. The central portion, divided by intersecting three-line fillets into four vertical panels, and each of these again into four triangular compartments stamped with a fleur-de-lys, is bordered by a broad band of interlaced chain-work within a plain frame formed by intersecting three-line fillets.

From the Binding of *Missale insignis ecclesie Tornacensis*. In *Parhiseorum academia*. 1498. Royal Library, Brussels.

D. 1943-1889.

367

TOURNAI. William Houtmart.

Part of the side of a Book-cover. The central portion is divided by diagonal intersecting three-line fillets into lozenge-

shaped and triangular compartments, the former stamped with a large floral ornament having in its centre the binder's cipher, the latter with a similar ornament, dimidiated. Frame formed by parallel fillets and adorned at intervals with a rose within a circle, and a cruciform floriated ornament within a lozenge. The outer fillet is bordered by cresting. The whole enclosed within a two-lined fillet.



From the Binding of *Missale insignis ecclesie Tornacensis*. In *Parhiseorum academia*. 1498. Town Library, Saint Omer.

D. 1944-1889.

368

Panel (86 × 63 m.). The Scourging of Christ. In the centre, our Lord with His arms bound to a pillar in the foreground. To His right, an executioner with rods; to left, another with a scourge, both about to strike. Border adorned with four sprays of flowing foliage and flowers, interrupted at each angle by a large double flower.

From the Binding of FR. A. RAMPEGOLI *Figure Bible*. Parisii, 1503. Corpus Christi College, Cambridge.

D. 1849-1889.

369

WESEL. Brothers of Common Life.

Panel (60 × 90·5 m.). Christmas night. A shed open to the wind on all sides; the new-born Babe, lying on the ground, is adored by His Mother, S. Joseph and angels. At the extreme rt. are the ox and ass, and in the left distance, the angels appearing to the shepherds whose sheep are seen on the hills. On the border is this legend interrupted at each angle by a rose: *⁊ste liber . ligatus . est . wesalie . ī | domo . Sci . martini | ob . laudem . xpi . Gaude . homo | ihs . xps . nat⁹ . est.*

Panel (46 × 59 m.). S. Martin on horseback, dividing his cloak with his sword and giving half to a crippled beggar; the background, adorned with sprays of foliage. On the border is the legend: *⁊ste liber . ligat⁹ . est . ī . domo | sci . martini . wealie | inferioris . ob . laudem | xpi . et . mris . eius*, interrupted at each angle by a cinquefoil.

From the Binding of *Opuscula S. BONAVENTURE*. Parisii, 1510.

D. 2358-1885.

370

FLANDERS. GHENT. Van Gavere.

Panel (117.5 × 69 m.) with a marginal legend interrupted at each angle by a flower: **beni . creator . spiritus | mentes . tuorum . visita . imple | superna . gracia | que . tu creasti . pectora.** The inner part is divided lengthways into two vertical compartments by a band adorned with trefoils in triangular spaces formed by a continuous double zig-zag line. In each compartment are four angels blowing trumpets, enclosed within the graceful curves of a branch of foliage and fruit.

From the Binding of a MS. Horae. Six collection, Amsterdam.

D. 2331-1885.

371

FLANDERS. GHENT. George van Gavere.

Panel (88 × 60 m.) with a marginal legend interrupted at each angle by a flower: **Omnes . sancti . angeli et | archangeli . dei . orate . pro . nobis. | Ioris . de . gauere . | me . ligauit . In . ganda.** The inner portion is divided lengthways into two vertical compartments, each occupied by three angels playing musical instruments enclosed within the curves of a vine branch.

Panel (19 × 89 m.) divided into five compartments each containing an animal: a boar; a unicorn; a lion; a wivern, and a stag.

From the Binding of ANGELI POLITIANI *Opera*. Lugduni, 1528. Royal Library, The Hague.

D. 2335 and 2336-1885.

372

FLANDERS. GHENT. James van Gavere.

Panel (82.5 × 59 m.) with a marginal legend interrupted at each angle by a fleur-de-lys: **domine . ex|audi . oracionē . meam | et . clamor | meus . ad te . veniat.** The inner portion is divided lengthways into two vertical compartments, each occupied by three angels playing musical instruments enclosed within the curves of a vine branch.

From the Binding of *Missale Romanum*. Venetiis, 1493. Library of the Benedictine abbey, Schottenhof, Vienna.

D. 2330-1885.

The same panel adorns the Binding of a MS. Latin Psalter formerly in the Cistercian abbey of the Dunes, now in the Town Library, Bruges. James van Gavere left Flanders early in the sixteenth century, and settled in London, where he was still exercising his craft in 1535.

373

FLANDERS. GHENT. Van Gavere.

Panel (89×60 m.) with a marginal legend interrupted at each angle by a flower: **Ihesus | autem . transiens . per | medium | illorum . ibat . gauere.** The inner portion is divided lengthways into two vertical compartments, each occupied by three angels playing musical instruments, enclosed within the curves of a vine branch.

From the Binding of a MS. book of Prayers in Dutch, from the convent of Aldeneyck. Six collection, Amsterdam. D. 2332-1885.

374

ANTWERP.

Part of the side of a Book-cover. Vertical panel divided by diagonal two-line fillets into lozenge-shaped and triangular compartments, the former adorned alternately with the arms of the empire in a lozenge (26×19 m.) and those of the city of Antwerp in a circular medallion (D. 19 m.).



The triangular compartments contain a six-foiled flower within a circle, repeated at the intersections of the fillets, and in the square compartments at the angles of the frame which is formed by two-line fillets intersecting each other at right angles, and adorned with juxtaposed impressions of a branch of foliage and fruit.

From the Binding of a volume given by Thomas Farn, vicar of S. Oswald's, in 1519. Cathedral Library, Durham. D. 512-1887.

375

Panel (58×92 m.) divided into three compartments, that in the centre filled with architectural work, those at the sides, with figures beneath trifoliated depressed arches supported by annelated columns. In the right S. John the Evangelist standing, holding in his l. hand a palm branch and a chalice-shaped cup, over which he is making the sign of the cross; on each side, a tree growing on a grassy hillock. In the compartment on left, S. Anne seated on a flamboyant Gothic throne, and on the footpace in front of her, the Madonna also seated with the Infant Christ.

From the Binding of *Ordonnances et Statutz de la Confretrie de la Transfiguration*. Cathedral Library, Tournay. D. 111-1886.

376

FLANDERS. BRUGES. Louis Bloc, 1484-1529.

1 Panel (80 × 52 m.) with a marginal legend interrupted at each angle by a fleur-de-lys: OB . LAVDEM | XPRISTI . LIBRYM . HVNC | RECTE . LIGAVI | LVDOVICVS . BLOC. The interior is divided into two compartments each occupied by two interlacing vine-branches enclosing within their curves four figures of animals facing those in the other compartment.

2 Panel (20 × 79 m.) three men and a woman dancing to the music of bagpipes.

From the Binding of Egerton MS. 2,125. British Museum.

D. 565-1887.

377

FLANDERS. GHENT. Brothers of Common Life.

Side of a Book-cover adorned with two impressions of a panel (110 × 72 m.) representing S. Jerome kneeling before a Crucifix. Behind the Saint, on a tree, his hat and mantle, and by his side, a lion lifting up its left front paw. Beyond the mountain tops are seen the belfry of Ghent surmounted by the dragon, and the spires of three churches. At the foot is the inscription: **Gandavi in edibus fratrum.** The border bears the following legend interrupted at each angle by a small ornament: **Nichil a puericia ita | vitare conatus sum ut animam tumentem et erectam | cervicem dei aduersum se | odia pronocantem. Hieronymus ad Custochium virginem.** Between the panels is a band formed by the repetition of an oblong stamp (13 × 36.5 m.) representing a two-legged monster with a tail branching out into foliage.

From the Binding of SAVONAROLA. *Prediche sopra il Salmo Quam bonus Israel Deus.* Venice, 1528. Town Library, Beaune.

D. 69-1887.

378

Details from the side of a Book-cover. Panel (69 × 44 m.). S. John Baptist standing, pointing to a lamb which rests on his l. arm. On each side, a tree growing on a hillock; in the background, stars. Above is a cusped arch supported by annelated columns resting on a basement bearing the invocation **S. iohannes baptista ora.**

Panel (69 × 44 m.). S. John the Evangelist, standing, holding in his l. hand a palm branch and chalice-shaped cup, over which he is making the sign of the cross. The accessories similar to those in the panel above described, with the invocation **Sancte . iohannes . ora.**

Four square stamps representing a wiveru, a falcon, a lion and a boar.

From the Binding of B. FULGENTII *Opera.* Coloniae Agrippinae, 1526.

D. 2354-1885.

The same panels adorn the Binding of I. REYNARDI *Sermones Quadragesimales.* Lugduni, 1515.

379

c. 1490.

Details from the side of a Book-cover. In the centre a panel (288). The space around is adorned with five stamps: 1, 2, labels inscribed **ihesus** and **maria**. 3, Circular (D. 18 m.) an escucheon, bearing the letters **MA** above a musical staff, on which are the notes *re la*, probably for *Marela*, possibly the original owner's name; 4, 5, two small circular stamps: a star, and a double eagle



displayed.

From the Binding of MS. 24,332. British Museum.

D. 98-1886.

380

FLANDERS. BRUGES. c. 1490.

Panel (284 × 188 m.). In the centre the cipher **Ihs** within a circle bordered by flowing foliage, on a boldly designed ground of foliage and flowers.

From a Register dated 1492. Episcopal Archives, Bruges.

D. 1374-1887.

The same panel adorns a volume in the Archives of the church of Our Lady at Lisseweghe, near Bruges.

381

FLANDERS. GHENT. Victor van Crombrugghe, 1509-1518.

Side of a Book-cover adorned with two impressions of a panel stamp (73 × 46 m.). The Scourging at the Pillar. Beneath an hexagonal canopy, the Saviour, tied with his hands behind him to the pillar, is being scourged by two executioners; the one, on rt., with a cap and feather, holds a triple scourge; the other, on l., bareheaded, raising a rod above his head, is about to deal a blow. In the background, a low wall of masonry. Marginal legend interrupted at each angle by a fleur-de-lys: **. corpus . meum . dedi . | . percutientibus . | . et . genas . meas . bellentibus . | . Ihsaie . 50.**

From the Binding of a MS. formerly in the Cistercian abbey of the Dunes. Diocesan Seminary, Bruges.

D. 129-1886.

382

FLANDERS. GHENT. Victor van Crombrugghe, 1509-1518.

Details from the side of a Book-cover.

1 Panel (73 × 47 m.). The Image of Pity. Beneath a hexagonal crocketed canopy, supported by two corbels, is the figure of our

Lord standing holding a triple scourge in His l. hand and a rod of twigs in His rt., the lower portion of the body being concealed by conventional clouds. His head is encircled by a cruciferous nimbus; above it are the words: **ecce homo** on a star-besprinkled ground. The border bears this legend, interrupted at each angle by a quatrefoil: **. ob . laudem . | . xpi . librum . hunc . | . recte . ligavi . | victor . dñ . crōbrugge .**

2 Panel (15 × 73 m.) divided into four compartments occupied by a double-headed eagle displayed, a wivern, a stag, and a wolf.

3 Panel (73 × 46 m.). The Scourging at the pillar, as on 381.

D. 562-1887.

383

BRABANT. 'sHERTOGHEN BOSSCHE.

Part of the side of a Book-cover. Panel (94 × 68 m.). The Scourging at the Pillar. Beneath a hexagonal canopy, the Saviour, tied with his hands behind him to the pillar, is being scourged by two executioners, the one on rt., raising a rod above his head, is about to deal a blow; the other, on l., armed with a triple scourge, and wearing a tall pointed cap, is mocking our Lord. In the background, a low wall of masonry. Marginal legend, interrupted at each angle by a fleur-de-lys: **Corpus . meum . dedi . | percutietibus . | . et . genas . meas . vellentibus . | .** *Isaie . 50.*

This panel is surrounded by an inner border of flowing foliage with flowers and birds, and an outer one formed by the repetition



of an escutcheon charged with the arms of the town of 'sHertoghen Bossche, supported by two woodhouses armed with clubs.

From the Binding of a MS. in the Six collection, Amsterdam.

D. 128-1886.

384

Panel (74 × 52 m.). The Image of Pity, similar in design to 382; the border composed of a diaper of quatrefoils within lozenges, interrupted at the angles by a flower.

Panel (78 × 52 m.). The inner portion is divided into two vertical compartments each occupied by a branch of foliage and fruit enclosing within its curves a wivern, a falcon and a dog, facing those in the other compartment. The border is adorned with four branches of foliage and fruit, with wiverns and birds, interrupted at the angles by a flower.

From the Binding of *Viola animae*. Antverpiae, 1533. Corpus Christi College, Cambridge.

D. 1836 and 1837-1889.

385

Details from the side of a Book-cover. Panel (63×44 m.). S. Barbara standing, holding an open book in her rt. hand and a palm branch in her left; on right, a tower; above, a cusped arch supported by corbels. Border of branch-work and foliage, interrupted at each angle by a floriated quatrefoil.

Panel (62×43.5 m.). The Image of Pity. The figure of our Lord standing in an open tomb with the hands crossed, a triple scourge in the rt. and a bundle of twigs in the left; his head, inclined to the rt. shoulder, has a cruciferous nimbus. Behind is the cross, over the l. arm of which is thrown the sweat-cloth. On rt. are a hand pulling the hair, the pinchers, the three pots of spices, crown of thorns, lantern and pillar. On l., upright, are the reed and sponge, spear, and bulrush. Above is a cusped arch supported by two corbels.

The space between these panels and the edge of the cover is adorned with two small stamps: an eagle displayed within a lozenge, and a rose within a circle.

From the Binding of a MS. Book of Hours in Dutch. Six collection, Amsterdam. D. 2357 and 2363-1885.

386

Panel (97×60 m.). The Image of Pity. The figure of our Lord, standing in an open tomb, with the hands crossed, a triple scourge in the rt., and a bundle of twigs in the l. The head, inclined to the rt. shoulder, has a cruciferous nimbus. Behind is the cross surmounted by the title. At the intersection is the crown of thorns; above the rt. arm are the three pots of spices and the cock; on the l., the thirty pieces of silver; above, are the sun and moon. Below, on rt., are a hand pulling the hair, the chalice, the lantern, the vessel for the vinegar, hammer, pinchers, and pillar; on l., the three nails, the reed and sponge, and the spear. Above is a hexagonal canopy supported by two corbels. The whole enclosed within a border, divided by two continuous zigzag lines into triangular compartments occupied by floriated trefoils; the larger spaces at the angles, by a floriated quatrefoil and two trefoils.

From the Binding of a Manuscript. Six collection, Amsterdam. D. 2371-1885.

387

Panel (112×74.5 m.). The Image of Pity. The figure of Christ standing up in an open tomb with His hands crossed, a triple scourge in the rt. and a rod of twigs in the l. His head, surrounded by a cruciferous nimbus, is inclined to the rt. shoulder. Behind is the cross; over its left arm, the sweat-cloth; above it, the sun, moon and stars. On rt., a hand with a lock of hair, the thirty pieces of silver, the sword of Peter, the pillar with the cock crowing on it, the lantern, the vessel for the vinegar, the

hammer, the three nails, the chalice and the three pots of spices. On l., placed upright, are the reed and sponge, the bulrush and the spear. Above is a hexagonal crocketed canopy. The whole is enclosed within a border bearing the legend: **¶ vos omnes qui | transitis per viam attendite et | videte si est | dolor similis sicut dolor meus** interrupted at each angle by a floriated quatrefoil.

From the Binding of a MS. book of Hours in Dutch. Episcopal Museum, Haarlem. D. 2372-1885.

388

Panel (95.5 × 61 m.). The Image of Pity. The figure of our Lord standing in an altar-tomb, with His hands crossed before Him; His head, surrounded by a cruciferous nimbus. Behind is a tau-shaped cross, surmounted by the title, above which is one of the nails; the remaining two being, one on the rt., the other on the l., of our Lord. On his rt. are the reed and sponge, and the spear leaning against the ladder, Judas's purse, the pinchers and two pots of spices; the third, and a vessel for the vinegar occupy a corresponding position on the l., where are also the pillar with a rod of twigs and a triple scourge placed saltirewise in front of it. Above the l. arm of the cross is the cock. A canopy adorned with foliage and flowers surmounts the group and is supported by two slender columns. The whole is enclosed within a border bearing this legend interrupted at the angles by a large flower: **¶ . vos . omnes . qui . transitis . | per . viam . | attendite et . videte . si . est . dolor . similis | sicut . dolor . meus .**

This panel is surrounded by a frame formed by intersecting fillets and adorned with three stamps: one circular (D. 20 m.) with the imperial double eagle displayed; another, lozenge-shaped, with a lion rampant.

From the Binding of a MS. book of Hours in Dutch. Archiepiscopal Museum, Utrecht. D. 2373-1885.

389

Panel (106 × 72 m.). The Image of Pity. The figure of our Lord standing in an open tomb, with the hands crossed, a triple scourge in the rt., and a bundle of twigs in the l. His head, inclined to the rt. shoulder, has a cruciferous nimbus. Behind is the cross, over the l. arm of which is thrown the sweat-cloth; above it are the sun and moon. On rt. are a hand pulling the hair, the pillar with the cock on it, the hammer, three nails, lantern, vessel for the vinegar and three spice-boxes. On l., upright, the reed and sponge, the spear, and the rush. Above is a cusped arch, springing from two corbels. The whole is enclosed within a border adorned with sprays of foliage and fruit, with a flower at each angle.

From a Binding. Six collection, Amsterdam.

D. 2374-1885.

390

Panel (119 × 80 m.). The Blessed Trinity. The Eternal Father wearing a cope and an imperial crown, is seated beneath a ciborium, suspended from an arch supported by two large brackets; the curtains with which it is furnished being upheld by two angels. In front is a figure of Christ on a tau-shaped cross; above the right arm is the Holy Dove. The whole enclosed within a border, adorned with birds, sprays of foliage, flowers, etc.

From a Binding in the Six collection, Amsterdam.

D. 2361-1885.

391

Panel (119 × 80 m.). The Image of Pity. The figure of our Lord standing in an open tomb with the hands crossed; a bundle of rods in the right, a triple knotted scourge in the left. The head, inclined to the right shoulder, has a cruciferous nimbus. Behind is the cross, with the sun above the left arm, and the moon above the right. To the right of the cross are the lantern, the vessel for the vinegar, the sword, hammer and pinchers, a hand, and the pillar with the cock crowing. On the left, the three nails, three spice-boxes, reed and sponge, and spear. Above is a depressed round arch from which is suspended a garland of leaves; between it and the top of the cross are two cross-keys and the initials G.P. The whole is enclosed within a border adorned with birds, monsters, sprays of foliage and flowers.



From a Binding in the Six collection, Amsterdam.

D. 2362-1885.

392

The same panel.

From the Binding of IOMANNIS SARISBERIENSIS *Policraticus*. Lugduni, 1513. Cathedral Library, York.

D. 295-1887.

393

UTRECHT.

Five stamps used by a binder at Utrecht, c. 1525. One of these, lozenge-shaped, has a crowned female bust, within a border of interlaced work; another, circular, an escutcheon charged with a chevron, accompanied by 3 clover leaves, 2 and 1; and the letters D D C for Dionysius de Campo, a canon of the church of our Lady at Utrecht, for whom this volume was bound.



From the Binding of G. BIEL, *Sacre Canonis Misse Expositio*. Parisiis, 1516. University Library, Utrecht.

D. 1396-1887.

394

1517.

Two stamps; a double rose, and a fleur-de-lys within a lozenge.

From the Binding of an Account Book of the Bishop of Utrecht, 1517,
Town Library, Utrecht. D. 1393—1887.

395

UTRECHT. c. 1520.

Four stamps used by bookbinders at Utrecht in the first quarter of the sixteenth century.

From the Bindings of: a MS. *Die Coronike van den Sticht van Utrecht*,
and *ODONIS PARISIENSIS Flores Sermonum*. Parisiis, 1520. University
Library, Utrecht.

D. 1394 and 1395—1887.

396

MAASTRICHT.

Panel (112 × 70 m.). Beneath a cusped arch supported by two brackets is a full-length figure of S. Servatius, bishop of Tongres and patron of the city of Maastricht, vested in alb, cope and mitre, holding in his l. hand the key of the confession of S. Peter* still preserved in the cathedral of Maastricht, and in his rt. a pastoral staff, the point of which is piercing the throat of a dragon on the prostrate body of which the saint is standing. On each side, an angel; above and around, stars. A plain border with quatrefoils at the angles, bears this legend: **Servatius. servavit. | fidem. servavit. plebem. domini | servando. et. orando. | meruit. quod. credidit. alleluia.**

From the Binding of a Manuscript. Six collection, Amsterdam.

D. 2353—1885.

* See "Le Beffroi," vol. II, p. 174, Bruges, 1864.

397

FLANDERS. BRUGES.

1 Panel (77 × 51 m.) with a marginal legend interrupted at each angle by a fleur-de-lys. **ostende. nobis. domine. | misericordiam. | . tuam. et. salutare. tuum. | . da. nobis.** The inner portion as on 307.

2 Panel (16 × 77 m.) divided into four compartments containing a stag, an ass, a wivern, and a boar.

From the Binding of MS. 17,485. British Museum.

D. 563—1887.

The larger panel adorns the Binding of a MS. of the New Testament in the Town Library at Eu.

398

FLANDERS. BRUGES. Jodoc van Lede, 1191-1500.

Panel (77×51 m.) with marginal legend interrupted at each angle by a fleur-de-lys: **oh . laudem | xpristi . librum . hunc . | recte . ligau | Judocus . de . lede.** The interior agrees in design with 307, but differs in details.

Panel (20×77 m.) divided into four square compartments occupied by a boar, a wivern, a lion, and a stag.

Panel (62×42 m.). The inner portion is divided into two vertical compartments each occupied by a vine branch with foliage and fruit enclosing within its curves two birds and an ape. Border: a vine branch.

From the Binding of *Psalterium et Cantica Aethiopice*. Romae, 1513.
D. 564-1887.

399

Panel (80×51 m.). The border adorned with flowing branches of foliage and fruit terminated at each angle by a flower; between the curves of the branches and the edges of the border are introduced figures of hounds, stags, boars, &c. The inner part is divided into two vertical compartments each occupied by two interlacing branches of foliage and fruit enclosing within their curves four figures of animals, facing those in the other compartment, bearing a general resemblance to the panel stamp (376) used by Louis Bloc of Bruges.

From the Binding of *Breviarium Traiectense*, 1514. Library of the Royal Academy, Amsterdam.
D. 102-1886.

400

Panel (79×50 m.). Two interlacing sprays of foliage and flowers; from one of the latter in the centre springs a monster.

Panel (78×53 m.) similar to 399, but the design of the inner portion is reversed.

Panel divided into rectangular compartments containing figures of a lion, a wivern, a gryphon and a pelican in its piety; the design similar to that of a panel (322) used by Anthony van Gaverre of Bruges, but reversed.

From the Binding of a Manuscript. Mazarine Library, Paris.
D. 1462-1887.

401

ANTWERP.

Side of a Book-cover. Panel (72×47 m.). S. Roch, attired as a pilgrim, standing between two trees, holding a staff in his l. hand; a dog with a loaf in its mouth is jumping up with its forepaws against it. On rt., an angel to whom the saint is showing the plague spot on his thigh. Above is a trifoliated arch with two large crockets filling up the angles of the panel. Below is the invocation: **Sancte roche ora.**

Border: a flowing stem of foliage and flowers; the space between it and the panel stamped with a label inscribed with the Holy Name **ih̄s**.

From the Binding of *Breviarium canonicorum regularium Windeshimensis ordinis S. Augustini*. Parisiis, 1502. Royal Library, Copenhagen. D. 110-1886.

402

Details from the side of a Book-cover. Panel as described above (401); beneath it, three square stamps with figures of a lion, a wivern and a dog.

From the Binding of *Die Evangelische Lanteeke*, Antwerpen, W. Vors-terman, 1525. Six collection, Amsterdam. D. 109-1886.

403

Panel (64.5×40 m.). The imperial double-headed eagle displayed; above each head, a star; from the angles rays are projected towards the centre.

Border of floriated ornament produced from a block.

Rubbing from the Binding of *Breviarium Traiectense*. Parisiis, c. 1505. Royal Library, The Hague. D. 2370-1885.

404

Panel (71.5×46.5 m.) with marginal legend: **cōfitebor . tibi . | domine . in . toto . corde . meo . | quoniam | . audisti . verba . oris . mei**. The inner portion is divided into two vertical compartments each occupied by a branch of foliage and fruit enclosing within its curves five figures of animals facing those in the other compartment.

Panel (71.5×46.5 m.) similar to the above in general design with the legend: **nisi . dominus | edificauerit . domum . in . vanum | laborauerunt | qui . edificant . eam**.

Panel (17×71.5 m.) divided into five compartments containing the figures of a lion, a dog, a boar, a wivern and a dog.

From the Binding of *Breviarium Tornacense*. Parisiis, 1509. Town Library, Tournay. D. 104-1886.

405

BRABANT.

Panel (66×43.5 m.) with a marginal legend interrupted at each angle by a flower: **Miserere | mei . deus . secundum | magnam | misericordiam . tuam**. The inner portion is divided into two long vertical compartments each occupied by a branch of foliage and fruit enclosing within its curves a wivern and three other animals facing those in the other compartment.

Panel (66×43.5 m.) similar in arrangement. Legend: **In . te . domine | speravi | non confundar | Ineternum**. In each compartment, two beasts and two birds.

Panel (66×17 m.) divided into four rectangular compartments containing a wivern, a lion, a stag, and an eagle.

From the Binding of *Sermones Quadragesimales FRATRIS GUILLELMI PEPIN*. Parisiis, 1529. University Library, Utrecht. D. 103-86.

406

Side of a Book-cover adorned with two impressions of a panel (68 × 44 m.) with a marginal legend interrupted at each angle by a quatrefoil: **Quicūq; vult | saluus . esse . ante . oīa | opus . est | ut . teneat . catholica . fide .** The inner portion is divided into two vertical compartments, each occupied by a branch of foliage and fruit enclosing within its curves four animals facing those in the other compartment.

D. 1946-1889.

407

Panel (66·5 × 45 m.) with a marginal legend interrupted at each angle by a floriated quatrefoil: **omnia si perdas | famam . seruare . memento | qua . semel | amissa . nulla . reuisio . erit .** The interior is divided by a vertical band into two compartments each occupied by a branch of foliage and fruit enclosing within its curves five figures of animals: quadrupeds, monsters and birds, facing those in the other compartment.

Panel (66·5 × 45 m.) similar in general design. Legend: **De profundis | clamaui . ad te . domine | domine | exaudi . vocem . meam .**

Panel (14·5 × 66·5 m.) divided into five compartments each containing an animal: a lion, two wiverns and two dogs.

From the Binding of *Collationes sanctorum patrum conscripte ab IOANNE EREMITA, qui et CASSIANUS dicitur.* Lugduni, per Iacobum Myt, 1525. University Library, Utrecht. D. 100-1886.

408

Panel (62 × 41 m.) with a marginal legend interrupted at each angle by a floriated quatrefoil: **omnia . si . perdas | famam . seruare . memento | qua . semel | amissa . nulla . reuisio . erit .** The inner portion is divided by a vertical band into two compartments, each occupied by a branch of foliage and fruit enclosing within its curves four animals facing those in the other compartment.

Panel (62 × 41 m.) similar in general design. Legend: **De profundis | clamaui . ad . te . domine | domine | exaudi . vocem . meam .**

Panel (13 × 62 m.) divided into four compartments containing three dogs and a boar.

From the Binding of a MS. Book of Hours in Dutch. Archiepiscopal Museum, Utrecht. D. 101-1886.

409

Panel (76 × 51·5 m.). The Annunciation. On l., the B. Virgin kneeling at a prayer-desk; on rt., the angel holding a lily branch round which is twined a scroll, above is a hexagonal canopy supported by brackets. In the background, diapered with stars,

the Dove flying down. Marginal legend interrupted at each angle by a floriated quatrefoil: **. aue . gracia . | plena . dñs . tecum . | . o . mater . | . dei . memento . mei .**

Panel divided into five square compartments each containing a wivern.

From the Binding of *Breviarium Romanum*. Venetiis, 1497. British Museum. D. 909-1889.

410

BRABANT. LOUVAIN. John Tys.

Panel (78 × 55 m.). The Annunciation. On l., the B. Virgin kneeling at a prayer desk; on rt., the angel holding a lily branch round which is twined a scroll. Above is a cusped arch. In the background, diapered with stars, the Dove flying down. Marginal legend interrupted at the angles by bunches of foliage: **. aue . gracia | plena : dñs . tecum | ecce . ancilla | domini . Jan . tys .**

From the Binding of a Manuscript (Misc. Lit. 129). The Bodleian, Oxford. D. 2350-1885.

411

c. 1500.

Panel (98 × 73 m.). The Annunciation, similar in design to 408. The spandrels above the arch filled with large trefoils. Marginal legend, interrupted at the angles by quatrefoils: **. aue gracia | plena dñs tecum . Mater | dei memento mei .**

From the Binding of a MS. Book of Hours in Dutch. Library of Professor Doedes, Utrecht. D. 2352-1885.

412

Side of a Book-cover adorned with three panel stamps, the smallest between the other two, adorned with two branches of foliage and flowers and two woodhouses armed with clubs and bucklers about to engage in combat. Of the larger panels, one (86 × 57 m.) represents the Annunciation. On rt., the B. Virgin kneeling at a prayer stool; on l., the angel bearing a rod terminating in a fleur-de-lys enwreathed with a scroll bearing: **. aue gracia plēa dñs tecū .** Above is a cusped arch. Diapered background; the Dove flying down amid rays of light. Marginal legend interrupted at each angle by a floriated quatrefoil: **. missus . gabriel . | angelus . ad . mariā . virginē . | . desponsatā . ioseph . | . nuntians . ei . verbū . dicens .** The other panel (80 × 49 m.) has in its centre a large medallion with a figure of Our Lady holding the Infant Christ on her right arm and a spray of roses in her left hand, surrounded by flamboyant rays. Above are the sun and moon and stars, and two angels holding a crown, and, at the foot, two more holding a scroll on which is the antiphon: **. aue regina celorum aue dñā angelorum .** The whole enclosed beneath an arch supported by two columns.

From the Binding of D. DIONYSII RICKEL in *Epistolae Commentaria*. 1530. Corpus Christi College, Cambridge. D. 1835-1889.

413

c. 1510.

Panel (92.5×63 m.). The Annunciation. On rt., the B. Virgin kneeling at a prayer-stool on which lies an open book. On l., the Angel, bearing a huge sceptre with a scroll wound round it. Above is a trifoliated ogee arch supported by two corbels and adorned with two enormous crockets. Border: sprays of foliage and fruit, with two dogs and two wiverns.

From the Binding of DAVID JOORIS, *Troost, Raet, Leere*. c. 1542.
University Library, Amsterdam. D. 2351-1885.

414

Panel (107×68 m.). The Annunciation. On l., the B. Virgin kneeling at a prayer-desk; on rt. the angel holding a fleur-de-lisé sceptre round which is wound a scroll. Over his head, the Holy Dove flying down towards the Virgin. Above is a hexagonal canopy. Border, composed of sprays of foliage and fruit, wiverns and birds, with a flower at each angle.

From the Binding of L. BAYFII *Annotationes*. Basileae, 1526. Cathedral Library, York; and of *Evangelistarium M. MARULI SPALATENSIS*. Coloniae, 1532. Cathedral Library, Worcester.

D. 293 and 1273-1887.

415

BRABANT. James of Gheel.

Panel (103×66 m.) with marginal legend interrupted at each angle by a fleur-de-lys. **Seruus tuus sum | ego da michi intellectum ut | sciam testimonia | tua . ps . 118. Jacobus . . . de ghele.** The inner portion is divided into two vertical compartments each occupied by a branch of foliage and fruit enclosing within its curves three animals facing those in the other compartment; these represent an ape and a mermaid, a lion and a wivern, a hound and a stag.

From the Binding of L. BAYFII *Annotationes*. Basileae, 1526. Cathedral Library, York. D. 294-1887.

416

FLANDERS. John Bosscaert.

Side of a Book-cover ($6\frac{1}{2} \times 4\frac{1}{2}$ in.) adorned with three panels enclosed within intersecting two-line fillets prolonged to the edges of the cover.

1 Panel (82×50 m.) with a marginal legend interrupted at each angle by a quatrefoil: **deus det | nobis suam pacem et | post mortē | vitam eternam amen.** The inner portion is divided into two vertical compartments, each occupied by a branch of foliage and fruit enclosing within its curves four animals facing those in the other compartment.

2. Panel (82 × 50 m.) with a marginal inscription : **ob laudem
| xpisti librum hunc | recte | ligauit Johannes
bosscaert.** The enclosed portion similar in design to the above described.

3. Panel divided into four rectangular compartments containing a wivern, a lion, and two other beasts.

From the Binding of ERASMVS, *Christiani matrimonii institutio.*
Basileae, 1526. D. 1967-1889.

417

Side of a Book-cover impressed with three stamps, that in the centre has a woodhouse armed with a club between two sprays of foliage and flowers. The other two are panels (73 × 51 m.) each with the marginal legend : **ostende . nobis . domine . |
misericordiam . | . tuam . et . salutare . tuum . |
. da . nobis .** commencing at the top of the left side on one panel, and at the foot of the right on the other. The inner portion is divided by a vertical band into two compartments, each occupied by a branch of foliage and fruit enclosing within its curves four animals ; the branch on one panel springing from the outer, on the other, from the inner corner of the compartments.

From the Binding of S. BONAVENTURA *super Psalmo cxviii.* Parisiis,
1524. Stonyhurst College. D. 910-1889.

418

Part of the side of a Book-cover impressed with three stamps, that in the centre bearing a ragged staff entwined with a scroll. The other two are panels (75 × 51 m.), the inner portion similar in design to 342, 350, and 384 ; the border diapered like 384.

From the Binding of FLAVII IOSEPHI *Opera.* Lugduni, 1528. Stony-
hurst College. D. 911-1889.

419

FLANDERS.

Panel (67 × 44 m.). S. John the Baptist, standing preaching, his l. hand resting on a cross pole fastened to two others fixed upright in the ground. The listeners are seated in groups on either side ; in the foreground, a dog ; above, a cusped canopy.

Panel (66 × 40 m.), S. Michael in a suit of plate armour and mantle, standing on a prostrate figure of Satan. He has a small heart-shaped buckler in his l. hand, and holds his sword above his head as if about to strike a final blow.

Panel (20 × 69 m.), a piper and four dancing figures : three men and a woman.

From the Binding of a volume containing tracts printed by John Gymnicus at Cologne in September 1529, and by William Vorsterman at Antwerp in April 1529. Six Collection, Amsterdam. D. 2355-1885.

c. 1530.

Details from the sides of a Book-cover. Panel ($54 \cdot 5 \times 32$ m.), S. Michael in plate armour and mantle with a sword in his rt. hand and a small heart-shaped buckler in his l., standing on a prostrate figure of Satan, beneath a cusped arch supported by two corbels.

Panel (54×34 m.) divided into two vertical compartments, each containing four figures of animals enclosed within the curves formed by two intertwining branches of foliage and fruit.

Panel ($17 \times 55 \cdot 5$ m.) divided into three compartments with figures of a boar, a wivern, and a lion.

Panel ($18 \times$ about 67), a piper and four dancing figures: three men and a woman.

Between two of the panels is a row of rectangular stamps bearing a fly.

From the Binding of *Libri Regum IV.*, etc. Parisii, ex officina S. Colinaei, 1526, bequeathed in 1664 by the Rev. H. Breyel, parish priest of S. Michael's, Ghent, to the Capuchin Convent in that town.

D. 2356-1885.



421

Side of a Book-cover. In the centre, a panel with two rows of cresting terminating in acorns, face to face, within a frame (137 × 60 m.) adorned with flowing sprays of foliage with flowers and fruit.

From the Binding of a MS. Book of Hours from the convent of S. Cecilia, Utrecht. D. 70-1887.

422

ANTWERP.

Six stamps, four of which are described above (363). Of the other two, one, lozenge shaped, has the figure of a hooded shepherd, leaning on his crook; the other, rectangular, has the binder's initials united by a lover's knot and surmounted by the date 15 . . .



From the Binding of *ATHENAEI Dignosophistarum libri xc.* Basileae, 1535. University Library, Amsterdam. D. 490-1886.

The same stamps occur on the Binding of a copy of *Bibel in Nederduytsch*, (Antwerpen, 1531), bought in Antwerp before 1536.

423

FLANDERS. BRUGES. Paul van Verdebeke, 1521-1555.

Panel (306 × 202 m.). S. Anne and the B. Virgin seated on a long throne furnished with cushions, their faces turned towards each other. S. Anne is holding out a pear to the Infant Christ in His Mother's arms, whilst her l. hand rests on a book lying open on her lap. In the star-sprinkled background is the Holy Dove, and above, in glory, the Eternal Father between two adoring angels. Below are the binder and his wife kneeling on the pavement, their hands joined in prayer; above them, scrolls inscribed: **lof hooghe ende werde driebuldicheit crachtich** and **lof Anna maria ende Ihesus halmachtich**. On the foot-pace of the throne, close to the binder, is his device. The whole composition is enclosed between two columns supporting a depressed arch. The space between the panel and the edges of the cover is adorned with eight stamps: a lion sejant, a dog, a bee, a rose, a fleur-de-lys, the Burgundian steel and flint, a cinquefoil and a fleur-de-lys within a lozenge.



From Bindings of Registers of the Property of Orphans. Municipal Archives, Bruges. D. 2343a-1885; 1367 and 1368-1887.

424

FLANDERS. BRUGES. Paul van Verdebeke, 1521-1555.

Panel. A long scroll inscribed **i**hesus maria, the spaces between it and the border occupied by sprays of foliage.

Panel divided by a horizontal band of foliage, each half being subdivided into three by horizontal lines, between which is the following precept: TE | NEZ | BON | CON | PTE | D P D, these last letters standing for *de par Dieu*.

Photograph reduced from the flap of one of the Registers of the Property of Orphans. Municipal Archives, Bruges. D. 2343-1885.

425

FLANDERS. BRUGES. Paul van Verdebeke, 1521-1555.

Panel in high relief (240 × 163 m.); in the upper part, the head of a goat within a semi-hexagonal enclosure; beneath this a demi-eagle displayed; on a ground of palmated leaves, foliage and flowers. In lower rt. corner, the binder's trade-mark. Part of an ornamental band with the same trade-mark between two sprays of foliage and flowers.

From the cover and flap of a Register of the Gild of Coopers of Bruges, 1532. Provincial Archives, Bruges. D. 1369 and 1370-1887.

426

FLANDERS. BRUGES.

Panel (298 × 224 m.) in high relief: decorative floral design surrounded by a border of cresting.

Ornamental band inscribed **i**hesus maria within a border of cresting.

Rubbings from the cover and flap of a Register. Municipal Archives, Bruges. D. 1371-1373-1887.

427

FLANDERS. BRUGES.

Diaper of fleurs-de-lys and roses within lozenge-shaped compartments formed by intersecting diagonal fillets.

From a Register of the first half of the sixteenth century. Municipal Archives, Bruges. D. 1452-1887.

428

FLANDERS. BRUGES.

Diaper of fleurs-de-lys of two designs.

From the Binding of a Register. Episcopal Archives, Bruges. D. 1453-1887.

429

BRABANT. ANTWERP.

Panel (100 × 64 m.) S. John the Evangelist seated between two trees in an island; he is writing on a scroll which rests on his knee; on his rt., the emblematic eagle holding his pencase in its beak. Above is a cusped arch supported by two brackets, and below, the legend: **S. iohannes . ora.** The whole enclosed within a border divided by a continuous double zigzag line into triangular compartments occupied by floriated trefoils, the larger spaces at the angles, by a floriated quatrefoil and two leaves.

From the Binding of *Eenen spiegel der volcomenheyt.* Antwerpen, Symon Cock. British Museum. D. 108—1886.

430

FLANDERS.

Sides of a Book-cover (170 × 104 m.) each adorned with juxtaposed impressions of three panels; the space between these and the edges of the cover filled with a roll-produced diaper of intersecting circles and quatrefoils.

1. Panel (76 × 53 m.). The interior, similar to that described under 307, is enclosed within a border bearing the following legend, interrupted at each angle by a fleur-de-lys: **Inter . natos . mulie | rum . nō . | surrexit . maior . ihoanne | baptista** followed by a cipher composed of the letters **It** united by a knot.

2. Panel (18.5 × 74 m.) divided into four rectangular compartments occupied by a stag, a lion, a wivern and a boar.

3. Panel. Saint Roch, same as 401.

4. Panel. (75 × 50 m.) S. Anthony, standing beneath a Renaissance arch; in his rt. hand, a book and bell; at his feet, a hog; the background sprinkled with stars; near the saint's rt. shoulder a large T. At the foot of the panel, the binder's name: **PETRVS CARO.**

D. 62 and 63—1887.

431

ANTWERP. William Vorsterman, 1537.

Panel (118 × 73 m.). Full-length figure of the emperor Charles V., holding an uplifted sword in his rt. hand and an orb in his l. Behind are the pillars of Hercules, and on a scroll stretching from the one to the other, the motto: **PLVS OVLTRE.** On the rt., at the foot, an escutcheon with the imperial double eagle displayed.

Panel (113×70 m.). Full-length figure of Isabella, her name on a scroll above her head. Ornamental border.

From a Binding.

D. 2364-1885.

432

BRABANT. LOUVAIN. 1534.

Side of a Book-cover adorned with a panel stamp enclosed within a border formed by three-line fillets with a floriated ornament at each angle. The panel (111×71 m.) has in the centre, a medallion with the bust of a man seen in two-thirds and turned to the l. He has a beard and monstachio and wears a flat cap. Immediately above the medallion are the initials **IP** and, at the top of the panel, a scroll bearing the motto: *INGENIVM VOLENS NIHIL NON*. At the foot, on the ground, a nude figure of a female wearing a crown; she is in the agony of death grasping an asp with her rt. hand as she falls to the ground; on a scroll, near her feet: *CLEOPATRA*. Above this figure  is an escutcheon with the binder's trade-mark. The ground around the medallion is occupied by flowing branches of foliage and fruit, springing from two female terminal figures and ending in two bearded masks. In the lower sinister corner is a mark which may possibly be that of the Augustinian priory of SS. Martin and Gregory at Louvain.

From the Binding of D. IOANNIS CHRYSOSTOMI *Conciunculae*. Lovanii, 1532. British Museum.

D. 132-1886.

433

BRABANT. LOUVAIN. 1534.

Panel (115×73 m.). A full-length figure of Lucretia standing on a stool resting on four bird's feet. She is handsomely attired, and is represented in the act of stabbing herself. On the front of the stool is: *LVCRESIA*, and below, on the plinth of the niche: *Claruit añ messia añis 528*. On either side are two superposed columns on the bases of which are the  **ER** and  **HA** cipher. On the lintel of the niche is the motto: *INGENIVM VOLENS NIHIL NON*. Immediately beneath, amid branches of foliage, fruit and flowers, is an escutcheon with the binder's trade-mark. 

From the Binding of IOACHIMI PERIONII *topicorum theologicorum libri ii*. Parisii, 1549

D. 133-1886.

434

BRABANT. LOUVAIN.

Panel (109×68 m.). A full-length figure of a female with her hands crossed on her breast, represented as in the act of walking. The pedestal on which she stands is inscribed *Fides*. She is looking up to a cross above the clouds near which are the words: *Meritum Christi*. In the background close to her l.

shoulder is the word: Spes, and in front of her, the verse:
In te dñe spe | rani nō con | fundar in | eternum, | in iustitia |
tua libera | me & eri | pe me. Psal. 70. | Chari | tas.

In the lower sinister corner is the binder's trade-mark. 
 A plain border bears the following legend interrupted at each angle by a quatrefoil: QVONIAM IN | ME SPERAVIT LIBERABO
 | EVM PROTEG | AM EVM QVO- & PSAL. 90.

From the Binding of Io. BAPT. FOLENGII *Commentaria in primam*
D. Ioannis epistolam. Antverpiæ, 1547. D. 134-1886.

435

ANTWERP.

Panel (102.5 × 65 m.). An imitation of the panel described under 434. The word Charitas is here on the left side, and the binder's trade mark in the lower dexter corner.



From the Bindings of:

1. CAELII APITII *de re culinaria libri x.* Basileæ, 1541. Royal Library, Brussels. D. 135-1886.
2. DIONYSII CARTHUSIANI *Summa Fidei orthodoxæ.* Parisiis, 1548. Richardson, 17.

436

ANTWERP. Peter van Else *alias* van den Winckel, 1546.

Panel (78 × 48 m.). On rt., Eve, standing, is taking with her l. hand the forbidden fruit from the mouth of a winged dragon. Adam, seated on l. at the foot of the tree, holds out his l. hand towards Eve. In the upper right corner, suspended to a branch is an escutcheon charged with a tree and the initials P E. Marginal legend interrupted at each angle by a sex-foiled flower: IN SVDORE | VVLTVS TVI VESCERIS
 | PANE TVO PER | PETRYM ELSENVVM.



From the Binding of *Orarium secundum morem ecclesie Sancte Marie Antwerpiensis.* Venetiis, 1502. British Museum.

D. 191 and 192-1888.

On the lining: Henricus Hoevelmans me possidet.

436a

ANTWERP. c. 1545.

Panel (90 × 57 m.). Beneath a depressed arch supported by two Renaissance columns, a pedestal surmounted by a serpent with the reference N^o 21 on the background; at its foot two medallions with profile busts, one on each side. On the plinth: ÆNEVS. SERPENS. Plain border stamped with four fleurs-de-lys and four quatrefoils.

From the Binding of *Le Nouveau Testament.* Anvers, 1543. British Museum.

437

UTRECHT. 1542.

Details from the side of a Book-cover. Band (157 × 16.5 m.) of Renaissance ornament: a vase with foliage, a lyre, and a tablet

with the date 1542. A lozenge-shaped stamp with a cruciform ornament.

From the Binding of *Graduale Traiectense*, 1554. University Library, Amsterdam. D. 1405-1887.

The same stamps occur on several volumes in the University Library at Utrecht.

438

UTRECHT. Michael Harmensz, 1545.

Details from the side of a Book-cover. Band (116 × 13 m.) with Renaissance ornament, foliage, a vase on which are perched two birds, the binder's initials, **M H** and a tablet inscribed 1545 suspended from an angel's head. Band (119 × 11 m.) of ornament: busts in lozenges alternating with double quatrefoils in circles, with a connected border line, the intervening spaces occupied with foliage.

From the Binding of C. PTOLEMAEI Opera. Basileae, 1541.

D. 1407-1887.

439

UTRECHT. Michael Harmensz, 1545.

Details from the side of a Book-cover. Band with the binder's initials and date 1545, as on 438. Floral ornament.

From the Binding of *Breviarium Romanum*. Parisiis, 1548. University Library, Utrecht. D. 1406-1887.

440

UTRECHT. Michael Harmensz.

Details from the side of a Book-cover adorned with three bands of roll-produced ornament. 1 (211 × 17 m.) divided into six compartments with representations of the sin of Adam and Eve, beneath which **MOBS**; the story of Noah overcome with wine, beneath which the binder's initials **M H**; the sacrifice of Abraham **PROMISSIO**; Moses lifting up the serpent **SIM bolum REDemptionis**; Christ on the cross with Longinus piercing His side; and Christ rising from the tomb on which are the cipher **XP** and the date 1552, **TRIVMPHA**.* 2 (B. 13 m.) Cupids with horns of plenty, foliage and flowers. 3 (B. 13 m.) Busts of kings and warriors in medallions, alternating with foliage, fruit and birds.

From the Binding of *Antididagma*. Coloniae, 1544. University Library, Utrecht. D. 149-1887.

Compare this band with 742 to 746.

441

ANTWERP.

Band of delicate foliated ornament.

From the Binding of: 1. *Missale Tornacense*. Antverpie, 1540. British Museum. 2. R. VOLATERRANI *Commentaria Urbana*. Basileae, 1544. Cathedral Library, Hereford.

D. 1294 and 1388-1887.

442

BRABANT. LOUVAIN.

Panel (111 × 72 m.) A full-length figure of S. Gertrude standing in a portico of Renaissance style. She holds an open book in her rt. hand and an abbatial staff in her left. At her side, on the ground, is a mouse; another is running up her staff. On the foot-pace S. GERT. The pilasters are each adorned on the inner side with a terminal figure; their face and that of the circular pediment which they support bear this legend: *SYM BIBLIOTHECÆ COENOBII DIVÆ GERTRVDIS APVD LOVANIENSES.*

The ornamental border surrounding the panel on the above binding bears the initials M. G., which may possibly be the mark of the Augustinian Priory of SS. Martin and Gregory (*domus presbyterorum et clericorum SS. Martini et Gregorii*), at Louvain (*see* 432 and 433). These canons belonged to the congregation of Windesheim, and bore a good reputation as copyists.

From the Binding of MARTINI CROMERI *de origine et rebus gestis Polonorum libri xxx.* Basileae, 1555. Royal Library, Brussels.
D. 131-1886.

443

BRABANT. LOUVAIN. 1557.

Panel (111 × 72 m.). In a portico of the Renaissance style is an escutcheon with the arms of Philip de Hosdin, 20th abbot of the Augustinian monastery of S. Gertrude, Louvain; *gu.* 3 stirrups *arg.*, 2 and 1, attached to a frame and accompanied by an abbatial staff with its veil, and the initials P H. On the tympanum of the portico is the date 1557, and, on the entablature, the abbot's motto: *INTER SPINAS CALCEATVS.*

From the Binding of MARTINI CROMERI *de origine et rebus gestis Polonorum libri xxx.* Basileae, 1555. Royal Library, Brussels.
D. 130-1886.

444

UTRECHT. 1559.

Band (185 × 11.5 m.) with four three-quarter length female figures in semi-hexagonal projecting balconies, with ornamental foliage above their heads. 1 FIDES with a chalice and host in her rt. hand and a cross in her l. 2 IVDIT with a sword in her rt. and the head of Holofernes in her l. hand. 3 PRVDENCIA holding up a mirror. 4 Suavity holding a flower, 1559.

From the Binding of MS. 24,687. British Museum. D. 1400-1887.

445

ANTWERP.

Centre-piece (50 × 35 m.) of strap-work and foliated ornament. Foliated corner ornament.

From the Binding of *Biblia.* Antverpiae, 1570. D. 510-1887.

446

Elliptical centre-piece (65 × 51 m.). A man with an axe raised above his head, is about to cut down a fruit-tree; another, in the background, is kindling a fire; around is the text: ALLE . BOOMEN . DIE . GEEN . GOEDE . VRUCHTEN . BRENGEN . SVLLEN . AFGEHOWDEN . ENDE . INT . VIER . GEWORPEN: enclosed within a wreath of laurel leaves.

Elliptical centre-piece (65 × 51 m.) A lily growing amid thorns, surrounded by a wreath of laurel, and by this text on the margin: GELYCK . EEN . LELYE . ONDER . DE . DOORNEN . SO . IS . MIN . VRIENDINNE . ONDER . DE . DOCHTEREN . CANTICA . Z.

From the Binding of *Confessie oft Bekentenisse des Geloofs tot Austorch overgegeven*. Franckfort aen de Mayn, 1567. D. 1401-1887.

447

ANTWERP.

Border divided by intersecting diagonal bands into lozenge-shaped and triangular compartments; the former occupied by fleurs-de-lys, the latter by fish.

Rubbing from the Binding of ADAMI SASBOUT *Opera*. Coloniae, 1568. Cathedral Library, Hereford. D. 1296-1887.

448

ANTWERP.

Part of the side of a Book-cover. Border formed by three bands of roll-produced ornaments separated from each other by three-line fillets; the outermost of these is occupied by two interlacing stems which form elliptical and triangular compartments filled with foliated ornament. The two inner bands are the same as on 447. The enclosed space bears the date 1619 between two sprays of foliage, these posterior to the binding.

From the Binding of a Register of the Gild of Shoemakers. Provincial Archives, Bruges. D. 1450-1887.

449

N. E. 1580.

Details from the side of a Book-cover. Band of Renaissance ornament composed of a succession of columns with garlands and sprays of foliage and the binder's initials **M E** Band of Renaissance ornament in compartments.

From the Binding of a Survey of divers Manors in Hertfordshire, 1583. (MS. 29,438.) British Museum. D. 232 and 950-1887.

The broader band occurs also on a binding in the Royal Library at Brussels, MS. 1117.

450

ANTWERP.

Details from the side of a Book-cover. Centre-piece (107 × 72m.) of foliated strap-work, with an elliptical frame enclosing a cruci-

form ornament in the centre; the ground lined. Above is a small figure of Our Lady standing on the crescent moon; at each side, two flowers. The whole enclosed within a border of Renaissance pilasters, interrupted by corner-pieces (47×30.5 m.) of foliated strap-work on a lined ground.

From the Binding of *Nomenclator omnium rerum*. Antverpiae, 1583.
Museum für Kunst und Gewerbe, Hamburg. D. 511-1887.

451

Centre-piece (111×78 m.) of strap-work and foliated ornament, with an elliptical frame enclosing a full-length figure of Faith. Corner-piece (54×40 m.) of strap-work and foliated ornament.

From the Binding of E. VAN METEREN, *Historia Belgica nostri potissimum temporis*. (c. 1599). D. 1430-1837.

452

LIÉGE. 1613.

Side of a Book-cover ($7\frac{5}{8} \times 5\frac{1}{4}$ in.) of red morocco, tooled. The ground is strewn with stars. In the centre, within a wreath of olive branches and flowers, is the Perron of Liège, with an escutcheon on each side of it, the date 1613, and the legend: LEGIA . ROMANAE . ECCLESIAE . FILIA. One escutcheon bears the arms of Lambert Werbeau (*arg.* a chevron *az.* accompanied in chief by two fleurs-de-lys *gu.*, and in point by a collar of the Golden Fleece *or*), the other, those of William de Beeckman, lord of Vieux-Sart (*gu.* a fess wavy *arg.* accompanied by three quatrefoils *arg.* crowned *or*, 2 and 1), burgomasters of Liège in 1613. The corner-pieces, block-produced, are composed of strap-work and foliage. Above and below is a plain band, bearing on one side the owner's name: LVDOVICVS DOSIN; on the other, PRIMVS AD POETICAM. The whole enclosed within a border adorned with flowing branches of foliage.

From the Binding of ANDREAS HOIUS, *Ezechiel propheta paraphrasi poetica illustratus*. Duaci, 1598. British Museum.

D. 487-1886.

This volume was one of the annual prizes given by the Burgomasters of Liège to the successful pupils of the Jesuits' College in that city.

453

Side of a Book-cover ($6\frac{5}{8} \times 4\frac{1}{8}$ in.). Broad border of foliage and flowers springing from a winged terminal figure in the centre at the foot, and terminating in another above; two birds are introduced in the sides. Within the border are a centre- and four corner-pieces of strap-work and foliage, all block-produced.

From the Binding of the Album of J. Gheselius, M.D. 1613-1650.
(MS. 28,633.) British Museum. D. 489-1886.

454

Side of a Book-cover ($7\frac{1}{8} \times 4\frac{1}{2}$ in.). Centre-piece composed of two interlaced quatrefoils, surrounded by four bouquets; the

whole enclosed within a two-line fillet with a lace border on each side and corner-ornaments formed of ornaments formed of elements of the bouquets round the centre-piece.

From the Binding of UBBONIS EMMII *Vetus Graecia illustrata*.
Lugduni Batavorum, 1626. Richardson, 45 and 46.

455

UTRECHT.

Details from the sides of a tooled Book-cover. Within a triple border, an oblong panel strewn with stars, with corner-pieces composed of flowers and foliage springing from a heart-shaped ornament, and an elliptical centre-piece formed by a wreath of olive branches, within which, on one side, are the original owner's initials L O V M, and, on the other, the date : ANNO 1628.

From the Binding of the Album of Libert Opstraet Vander Moelen of Utrecht, 1628. MS. 18,990. British Museum. D. 67-1887.

456

ANTWERP. 1650.

Elliptical stamp (67 × 51 m.). The arms of the city of Antwerp, surrounded by the legend: SENAT . POP . Q . ANTVERP . SCHOL . SOC . IESV . MECENAT . PERE.

From the Binding of BALDUINI CABELLIAMI *Magdalena*. Antverpiae, ex officina Plantiniana, 1625. D. 266-1886.

Inside the volume : E Grammatica ad Syntaxim catechisticam palmam pro merito Waltero de Hütten.

Pro virtute pari certasti : haec praemia virtus

Donat quae plures optat habere pares.

In Gymnasio Societatis Iesu Antverpiae 1650.

457

Centre-piece ; an escutcheon with arms, crest, and motto within a frame of scroll-work, on the inner border of which is the inscription : HIC LIBER EST EX BIBLIOTHECA GULIELMI . ANTONII . PIETERSON.

From the Binding of I. VOET *de Iure militari liber singularis*. Hagae comitum, 1705. D. 1402-1887.

458

AMSTERDAM. Gerard and John de Broen, 1754.

Centre-piece: the arms of the city of Amsterdam ensigned with a crown, above which a female figure with a book in one hand and a lance in the other, with attendant winged boys. Border of foliage and flowers. Corner-piece: the same arms ensigned with a crown; supporters: two lions.

From a copy of E. SIMSONII *Chronicon Catholicon*. Amstelodami, 1752. D. 524-1887.

This volume, bound in prize vellum, was awarded by the magistrates in 1754 to Francis Beeldsnyder, pupil in the 3rd class of the Public School at Amsterdam.

FRANCE.

459

BURGUNDY. c. 1380.

Details from the side of a Book-cover, adorned with vertical rows of small stamps: dragons and storks, and a broad band with undulating stems produced by means of a style, with stamped foliage painted green, and flowers of inlaid white leather with a small gilt metal ring in the centre of each.

From the Binding of a MS. of the XIV century from the Carmelite convent at Dijon. Library of S. Geneviève, Paris. D. 1353-1887.

460

Details from the side of a Book-cover. The centre diapered with suns, falconers' lures, and balls of interlaced strap-work. Inner border of hounds at rest; in each angle, a sun. Outer border, a diaper of cinquefoils within small lozenge-shaped compartments.

From the Binding of MS. 23,929. British Museum. D. 529-1887.

461

Details from the side of a Book-cover, adorned with vertical rows of small square stamps: 1, a squirrel; 2, a fleur-de-lys within a lozenge, flanked by four demi-fleurs-de-lys; 3, a cypher composed of the three letters: T A P.

From the Binding of a manuscript. Mazarine Library, Paris. D. 1460-1887.

462

PARIS. c. 1425.

Details from the side of a Book-cover adorned with vertical rows of small stamps: 1, oblong, in two compartments, a lion rampant and a fleur-de-lys; 2, oblong, an ape seated, holding a staff; 3, circular, a pelican in its piety; 4, 5, and 6, square, a dragon, and the initials of the original owner, John Charlier, better known as Gerson, each within a quatrefoil.

From the Binding of *Concilium Basiliense*. (MS. 1,189.) Mazarine Library, Paris. Inside the cover: I. Carlieri prec. ij saluciorum. 1461-1887.

463

NORMANDY. ROUEN. 1435.

Part of the side of a Book-cover adorned with rows of small square stamps alternating with groups of fillets. The stamps represent the Holy Lamb with the cross and banner, a fleur-de-lys, a falcon, and a squirrel, each within a circle with foliage in the angles.

From the Binding of *Registre de la Confrarie du Saint Sacrement fondee en la grant eglise de Notre Dame de Rouen*, 1435. (MS. 19,743.) British Museum. D. 190-1887.

464

FLANDERS. A. Fierlin.

Détails from the side of a Book-cover adorned with rows of small stamps: 1, circular, a star of six points; 2, lozenge-shaped, a fleur-de-lys; 3, 4, rectangular, a crown, and a nude man seated amidst foliage; 5, 6, and 7, oblong, a pole entwined with foliage, a dog pursuing a stag, and the binder's name.



From the Binding of a manuscript. Library of the Arsenal, Paris.
D. 1359-1887.

465

Five stamps used by the same binder; one of these, circular, represents the Holy Lamb with the cross and banner; the others are variations of those above described, of inferior execution.

From the Binding of a manuscript. Town Library, Lille.
D. 1952-1889.

466

FLANDERS. Barbet.

Five stamps from the side of a Book-cover: 1, lozenge-shaped, a fleur-de-lys; 2, 3, and 4, oblong; an undulating branch of foliage and fruit, a flower spray, and the binder's name: **barbet**.

From the Binding of a manuscript. Town Library, Lille.
D. 1952a-1889.

467

ILE DE FRANCE.

Détails from the side of a Book-cover adorned with stamps: 1, oblong, two interlacing semicircles; 2, circular, a double rose; 3, rectangular, a pelican in its piety.

From the Binding of a MS. Breviary of the use of Senlis. Library of S. Geneviève, Paris.
D. 1463-1887.

468

BURGUNDY.

Détails from the side of a Book-cover stamped with two seals, or perhaps a seal and the die of a token. The one has in the centre the initials LP with a crown above, surrounded by the name YVOVNET POVRE; the other, a sex-foil, with the legend S. IVANET CHAVCHET.

From the Binding of *Costumes du duché de Bourgogne*, 1459. (MS. 22,784.) British Museum.
D. 203-1887.

469

Détails from the side of a Book-cover adorned with three roll-produced bands of ornament: 1, a pelican in its piety, alternating with a flower spray; 2, an undulating branch of foliage and flowers; 3, diaper of lozenge-shaped compartments containing quatrefoils.

D. 1464-1887.

470

NORMANDY. ROUEN. 1489.

Side of a Book-cover adorned with two panels separated from each other by three horizontal bands bearing in bold capitals the title : **LE SECOND VOLUME DE JOSEPHUS.** The border of each panel is formed by juxtaposed impressions of a square stamp representing the Pelican in its piety, within a circle, with foliage in the angles ; the interior is occupied by vertical rows of small stamps, separated from each other and surrounded by groups of fillets. The whole is enclosed within a frame bearing this inscription : **CE PRESENT LIVRE A FAIT FAIRE NOBLE HOMME JEHAN HALLAMANT RE ;** (continued on the borders of the under side) **CEVEUR GENERAL DE NORMANDIE EN L'AN DE GRACE MIL CCC QUATRE VINGT NEUF.** Immediately within this is a border of rectangular stamps with the owner's arms : two bars between six mullets, and in base, a fleur de lys, within a cusped ellipse flanked by four trefoils. The enclosed space is adorned with vertical rows of stamps separated from each other by fillets as on the upper side.

From the Binding of a Manuscript. Library of the Arsenal, Paris.

D. 1354 and 1355-1887.

471

LANGUEDOC. LE PUY EN VELAY.

Twenty-one stamps in use by bookbinders of Le Puy, c. 1450-1525. The chief of these are several varieties of the Holy Lamb, fleur-de-lys, and double rose ; a squirrel, and a square of diaper : four quatrefoils within lozenges.

From Bindings of manuscripts. Archives of the Hospital and Town Library, Le Puy.

D. 208-211 and 215-1889.

472

Lyons. c. 1492.

Part of the side of a Book-cover. Vertical panel divided by diagonal three-line fillets into four triangular compartments occupied by a large elliptical stamp with a columbine plant in flower springing from a two-handled vase ; between the stems are the binder's initials. The border is stamped alternately with a double rose and a foliated ornament.

From the Binding of *MARTIALIS Epigrammata*. Venetiis. 1491. Corpus Christi College, Cambridge.

D. 1853-1889.

473

1502.

Part of the side of a Book-cover ($12\frac{3}{4} \times 8\frac{1}{2}$ in.) Vertical panel divided by three-line intersecting fillets into lozenge-shaped and triangular compartments, adorned with circular stamps, those in the former bearing a lion rampant, those in the latter, a

sexfoil. This central portion is enclosed within a broad frame formed by intersecting horizontal and vertical three-line fillets which are prolonged to the edge of the cover. The compartments at the angles are occupied by a square stamp, with an escutcheon charged with the arms of the Dauphin, repeated on the sides, together with others bearing a stag, a lion passant, and a camel; the largest of these having a sexfoil within a circle at each angle.

The under side is adorned with the same stamps, but differently disposed, the central panel being divided into square compartments.

From the Binding of *Epistolare B. PAVLI APOSTOLI cum explanatione*
FR. NICOLAI DE GORRAN. Hagenaw, 1502. D. 897 and 898-1889.

474

Lyons. c. 1511.

Part of the side of a Book-cover. Vertical panel divided by intersecting three-line fillets into lozenge-shaped and triangular compartments, the former stamped with a floral ornament enclosed within a cusped double ogee-shaped outline; the latter, with a foliated ornament. The inner border is adorned with a flowing stem of foliage, with tendrils and fruit; the outer, alternately, with a double rose within a circle, and the floral ornament of the central panel.

From the Binding of *Libri auctentici seu Collationes Feudorum*.
(Lyons), 1511. D. 904-1889.

475

Part of the side of a Book-cover. The central portion, diapered with floral ornaments of two patterns within double ogee cusped compartments, is surrounded by a band of diaper-work: fleurs-de lys, ermine and quatrefoils within lozenges, between two three-line fillets. The space between this and the edges of the cover is stamped alternately with a double rose within a circle and a large floral ornament.

D. 1456-1887.

476

c. 1510.

Side of a Book-cover ($8\frac{1}{2} \times 5\frac{1}{4}$ in.). Border: a roll-produced band of flowing artichoke pattern between two three-line fillets. The enclosed space is divided by two-line fillets into three compartments, the broadest of which, in the centre, bears an escutcheon with the arms of France ensigned with the royal crown, thrice impressed.

From the Binding of *ROBERTI CENALIS Tractatus terminorum*. Parisiis,
1508, Town Library, Beaune. D. 186-1887.

477

c. 1513.

Side of a Book-cover similarly adorned.

From the Binding of PH. BEROALDI *Commentarii Questionum Tusculanorum*. Parisii, 1509. Town Library, Beaune. D. 187-1887.

478

PARIS. 1512.

Side of a Book-cover ($8\frac{1}{2} \times 5\frac{1}{2}$ in.). Border of interlaced

strap-work. In the centre, an escutcheon with the arms of Anne of Brittany ensigned with the royal crown; below it, the badge of Louis XII., a hedgehog, and two stars; in the angles four escutcheons, two with the arms of France modern, and two with those of Brittany, all ensigned with the royal crown. The intermediate spaces stamped with cresting.

From the Binding of GUILLIELMI DE MARRA *Sylvarum libri iv, et In chimeram confectus*. Parisiis, 1511 (1512 n. st.). Town Library, Abbeville. D. 189-1887.

This volume was left by Louis XII., in the room he occupied at Abbeville, the night before his marriage to Mary of England, 9th October 1514.

479

1515.

Part of the side of a Book-cover adorned with a roll-produced flowing branch of foliage and flowers, with a fleur-de-lys and ermine, emblematic of Louis XII. and Anne of Brittany.

From Binding of "*Rolles ou Memoires des Rentes dues au Grand Bailliage de Saint Gilles*". (MS. 19,693.) British Museum. D. 118-1887.

480

c. 1515.

Side of a Book-cover adorned with bands of roll-produced ornament separated from each other by three-line filets. Border: a continuous branch of foliage enclosing within its curves flowers, birds, and salamanders. The enclosed space is adorned with four vertical bands: two of diaper-work, quatrefoils within lozenges, and two of interlaced chain-work.

From the Binding of FR. P. DE THEMESWAR, *Pomerium Sermonum*. Hagenauf, 1509. Town Library, Beaune. D. 191-1887.

481

Side of a Book-cover ($10\frac{3}{4} \times 7$ in.). The central portion, enclosed within a three-line fillet, is adorned with repeated impressions in nine horizontal rows of a circular stamp of the Holy Lamb, standing with cross and banner, the intervening spaces being occupied by a small circular stamp with a star. Fillets connect the angles with the frame, which is adorned with a narrow roll-produced band of diaper: stars in lozenge-shaped compartments.

The other side has its central portion divided by two intersecting fillets into four compartments, each adorned with one large and four small circular stamps; the larger bear the holy name **ih̄s** or a double rose; the smaller, an eagle displayed.

From the Binding of *DURANTI Rationale Divinorum Officiorum*.
Lugduni, 1516. Richardson, 4, 5.

482

I. B.

Details from the side of a Book-cover adorned with four bands of roll-produced ornament, separated from each other by a broad and two narrow fillets. 1, Large flowing artichoke pattern with **I B** the binder's initials. 2, Flowers and sprays of foliage. 3, Two undulating chains alternately approaching and receding from each other; the interspaces filled with floriated quatrefoils. 4, Renascence architecturesque ornament.

From the Binding of *MARTIALIS*. Venetiis, 1510. Abbey Library,
Westminster. D. 277-1888.

483

Details from the side of a Book-cover adorned with three bands of roll-produced ornament, separated from each other by a broad fillet. 1 and 2, Renascence architecturesque ornament. 3, Interlacing chain-work, with open spaces adorned alternately with a fleur-de-lys, an ermine, and two flowers.

From the Binding of *GRATIANI Decretum aureum*. Parisiis, 1518.
Abbey Library, Westminster. D. 276-1888.

484

Details from the side of a Book-cover adorned with bands of roll-produced ornament. Those in the centre are narrow and bear, the one, a succession of flies, the other, an undulating stem with foliage, enclosing quatrefoils within its curves. The inner border is similar in design, but the curves are terminated by a variety of flowers. The outer border is composed of Renascence ornament with vases, foliage and flowers, and three figures of winged boys, one of whom is playing on a lute.

From the Binding of *Pomerium Sermonum Quadragesimalium*. Lugduni,
1514. Abbey Library, Westminster. D. 273-1888.

485

PARIS.

Portion of the side of a Book-cover. In the centre, on a ground diapered with roses and fleurs-de-lys, are an escutcheon charged with the arms of France, and a salamander, the badge of Francis I., each ensigned with the royal crown. Double border with corner ornaments in the Italian style.

From the Binding of *Heures à l'usage d'Evreux*. Paris, Simon Vostre, 1513-80. Diocesan Seminary, Nîmes. D. 185-1887.

486

Band of Renaissance ornament: vases, foliage, two falcons adorsed and the salamander, ensigned with the royal crown.

From the Binding of FR. GUILLERMI PEPIN *Expositio Evangeliorum quadragesimalium*. Parisiis, 1517. Stonyhurst College. D. 268-1888.

487

Details from the side of a Book-cover adorned with two bands of Renaissance ornament, the one architecturesque with masks and foliage; the other consisting of vases of foliage and flowers and three winged figures of boys, one of whom is playing on a lute.

From the Binding of *Extravagantes communes*. Parisiis, 1522. Cathedral Library, Durham. D. 965-1887.

488

PARIS.

Side of a Book-cover. In the centre, three vertical bands of roll-produced ornament, that in the middle having three circular medallions occupied by the arms of France ensigned with the royal crown, and by two profile busts of a helmeted warrior and a lady, the oblong intervening spaces being filled by a trophy of arms and by intertwining branches with a fly in the middle. The lateral bands have three escutcheons: one charged with the arms of the city of Paris, the second, with a female head in profile, and the third, with a mandorla; in the intervening spaces, two quivers saltirewise, and ornamental work. These are separated from each other and surrounded by three-line fillets, connected at the angles with the frame, which is adorned with two roll-produced bands, the one, narrow, a flowing branch with foliage and flowers, the other, a repetition of that in the middle of the inner portion.

From the Binding of FR. DE PLATEA *Tractatus excommunicationum*. Parisiis, 1476. Town Library, Reims. D. 181-1887.

489

Details from the side of a Book-cover. Border of undulating bands alternating with a medallion profile bust. Small floriated angle ornament. Foliated centre-piece formed by two impressions of a stamp.

From the Binding of *Quatre Instructions fideles pour les simples*. Lyon, 1530. British Museum. D. 194-1888.

490

BURGUNDY.

Details from the side of a Book-cover. Panel (65×42 m.). The Annunciation, beneath a crocketed ogee canopy. Three small stamps: 1 and 2, oblong, an undulating spray of foliage and flowers; and a stag pursued by hounds; 3, square, a fleur-de-lys within a lozenge accompanied by four demi-fleurs-de-lys.

From the Binding of *Decreta Basiliensia et Bituricensia*. Parisiis, 1486. Town Library, Dijon. D. 195-1887.

491

FLANDERS. Robiers Plourins.

Part of the side of a Book-cover adorned with two impressions of a panel stamp and seven of a rectangular stamp charged with a lion rampant. The panel (82×60 m.) has its border adorned with four undulating stems of foliage and fruit interrupted at each angle by a fleur-de-lys. The inner part is divided into three vertical compartments, the narrowest of these in the centre bears the binder's name: + ROBIEERS PLOVRINS. In each of the others is a branch of foliage enclosing within its curves four figures of animals.

From a Binding.

Town Library, Lille.

D. 1945-1889.

492

PARIS.

Panel (170×100 m.). In the centre (118×48 m.) Christ and the Samaritan woman at the well. Our Lord is seated at the right of a round well, on the edge of which stands a large bucket; the figure of the woman, to the left, apparently standing, is almost entirely obliterated. In the foreground is a pitcher between two plants in flower: a columbine and a pansy. Above, an elegant projecting canopy. Border: at the head, the Annunciation; on the left side, a tall tree up which two youths are climbing to gather the fruit; a maiden standing at the foot of the tree is looking up and holding out her apron to catch the fruit; at her side is a heron. On the right side are huntsmen and deer. At the foot, in the centre, an escutcheon suspended to a tree; two men, one on each side, are about to engage in combat; the one has a cinquefoiled shield and a sword, the other a curved buckler and a club.

From the Binding of *Manuale Sleszwicense*. Parisiis, Wolfgangus Hopylius, 1512. University Library, Kiel. D. 120-1886.

The subjects represented on the sides and at the foot of the border occur frequently in the Books of Hours printed at Paris at the end of the xv and commencement of the xvi century.

493

Gilbert Ferrer.

Part of the side of a Book-cover. In the centre, a panel (123×81 m.) representing S. Sebastian, girt with a loin cloth and

fastened by cords to a stake on the right, his body pierced with seven arrows, the last of which has just been discharged by an archer standing opposite. Above, in a starry sky from which project rays of glory, is an angel holding a crown. On the grass, a bundle of arrows. Border adorned with flower-sprays on three sides; at the foot, the name of the binder, **gilbert ferrer**, and at each angle, a fleur-de-lys. This panel is surrounded by three parallel vertical and horizontal groups of fillets intersecting each other; the intervening spaces are adorned with fleurs-de-lys in lozenges.

From a Binding. Town Library, Beaune.

D. 180-1887.

494

PARIS. Hemon Le Fevre, 1511-1535.

Panel (120 × 81·5 m.). S. Sebastian fastened to a stake, his hands above his head; on each side, an archer. Above, two angels bringing a crown. Sprays of foliage and flowers adorn the background. Border: at the head, a dog between two sprays of foliage; at each side, a wivern between two branches of foliage, flowers, and fruit; at each angle, a fleur-de-lys; at the foot, the binder's name: **Hemon le feure**.

From the binding of *Dialogus* B. GREGORII PAPE. Parisiis, 1494.
Town Library, Beaune.

D. 198-1887.

Reproduced: GRUEL, pl. 48, p. 122.

495

PARIS. Andrew Boule.

Details from the side of a Book-cover. Panel (120 × 81·5 m.). S. Sebastian fastened to a stake between two archers. Impressed with the same panel as 494, but with a modification in the border, the name of *Hemon le feure* at the foot having been cut out and a plug inserted with a scroll bearing his successor's name: **ANDRI BOULE**. This panel is surrounded by two bands, the one bearing a row of flies, the other, a floral diaper.

From the Binding of FR. ARMANDI DE BELLOVISU *Compendium difficultum terminorum*. Basilee, 1491. Royal Library, Brussels.

D. 123-1886.

Reproduced by GRUEL, pl. 20, p. 59.

496

PARIS. Andrew Boule.

Panel (134 × 92 m.). In the centre, a large chalice out of which rises a cross with a figure of Christ on it, surmounted by the title on a scroll. On rt. S. Thomas Aquinas with nimbus and crown, wearing the Dominican habit, the cloak strewn with stars. He holds a chalice surmounted by the Host to the side of Christ from which a stream of blood flows into it, he has also a closed book under his rt. arm. On l., S. Katherine of Siena, nimbed, and with a crown of thorns over her veil; she stands on a dragon and is holding up her hands; in the left, a heart. Streams of blood flow from the five wounds in the Saviour's body to her

hands, feet, and side. An angel holds a crown over her head. The background is adorned with delicate sprays of foliage and quatrefoils. At the foot is a large scroll with the binder's name: ANDRI BOYLE. The border is adorned with branches of foliage with acorns and fruit, flower sprays, a wivern and a bird, and, at the angles, with a fleur-de-lys or thistle.

From the Binding of FR. ARMANDI DE BELLOVISU *Compendium difficultum terminorum*. Basilee, 1491. Royal Library, Brussels.
D. 121-1886.

Inside the cover: *Dono venerabilis fratris Iohannis Fierlin, ordinis fratrum Predicatorum Insulensis*.

497

PARIS. Andrew Boule.

Part of the side of a Book-cover. In the centre, the panel described under 496. This is surrounded by bands of ornament: 1, a row of flies; 2, a floral diaper; 3, a diaper of flowers within lozenges.

From the Binding of *Opus in IOHANNEM CAPREOLUM Tholosanum sacri Predicatorum ordinis, a fratre SILVESTRO PRIERIANO*. Cremona, 1497. University Library, Amsterdam.
D. 122-1886.

498

Panel (161 × 100 m.). In the centre, beneath a cinquefoiled canopy supported by two brackets, is a full-length figure of the Eternal Father, standing, clad in imperial robes, holding an orb surmounted by a cross in his left hand and an uplifted sword in his right. The background is besprinkled with stars. Around is a broad border; in the centre, above, a half-figure of the B. Virgin and Child on an upturned crescent; on the rt., the Sibyl and the Emperor Octavian kneeling; on the l., a large star and the three Magi. At the foot, on rt., Herod on his throne ordering the massacre of the Innocents. In the centre, between the soldiers who are putting the order into execution, is an escutcheon charged with a roundle.

From the Binding of a Manuscript. (6 B. XII.) British Museum.
D. 113-1886.

499

T. D.

Panel (161 × 100 m.), apparently from the same stamp as the preceding, but the escutcheon at the foot, instead of a roundle, bears the binder's initials.



From the Binding of ROBERTI DE LICIO *Quadragesimale de peccatis*. Offenburg, 1496. Town Library, Abbeville.
D. 115-1886.

500

PARIS.

Details from the side of a Book-cover. Panel (155 × 97 m.). In the centre, a full-length figure of the Eternal Father, standing. Border with figures: the Sibyl showing the Emperor Octavian the vision of the Madonna, the three Magi, Herod and the massacre of the Innocents. This is an imitation of the panel described above (498). In the centre of the border at the foot is a blank escutcheon.

From the Binding of *Introductio in libros arithmeticos divi Severini Boetii*. Parisiis, 1503. D. 192-1887.

501

Panel (143 × 97 m.). Christ on the cross, the B. Virgin, and S. John, beneath a crocketed ogee canopy; the background powdered with stars. Marginal inscription, interrupted at each angle by a fleur-de-lys: **Q vos omnes | qui transitis per viam atten|dite et videte | si est dolor sicut dolor meus.**

From the Binding of N. DENISE, *Resolutio Theologorum*. Rothomagi 1504. Corpus Christi College, Cambridge. D. 1850-1889.

502

Panel (166 × 100 m.). In the centre (123 × 49 m.) David kneeling with outstretched arms, holding the end of a scroll which floats in the air above; on it is the prayer: **Q dñe lib'a aīa; mēā**; on the sword, at his side, lies his harp. Above the clouds, from which burst rays of light, surrounded by adoring angels, is the Ancient of Days, crowned, holding an orb surmounted by a cross, and with his right hand raised as in the act of speaking. At the head, a crocketed canopy supported by two brackets. The whole is enclosed within a broad border with trees, huntsmen, hounds, and deer; on the left side, two youths climbing up a tree are gathering fruit; a maiden at the foot holds up the skirt of her dress to catch it; at her side, a heron. At the head, a bird with outstretched wings between two flower sprays.

From the Binding of N. DENISE, *Resolutio Theologorum*. Rothomagi, 1504. Corpus Christi College, Cambridge. D. 1851-1889.

Compare the border of this panel with that on 492.

503

The same panel.

From the Binding of *Postillae maiores in Epistolas et Evangelia*. Basileae, 1514. Richardson, 3.

504

c. 151.

Panel (160 × 105 m.) divided into four compartments (74 × 47.5 m.) with an escutcheon in the centre impinging on all four, charged with the binder's cipher. 1. The Eternal Father, in robe and mantle, crowned, holding an orb surmounted by a cross and raising His right hand as in the act of blessing, is seen above conventional clouds from which issue rays of light; below



on a scroll: **Due lib'ra nos.** At the foot, herbs and plants. 2. S. Peter, standing, an open book in his right and a key in his left hand; a tiara at his side. 3. S. John Baptist, with a lamb on his left arm. 4. S. Nicolas, in cope and mitre, holding a pastoral staff, and making the sign of the cross over three youths in a tub. Above each figure is a crocketed arch springing from corbels; the ground is powdered with stars.

From the Binding of *ERASMUS de Verborum et de Rerum copia.*

D. 506-1886.

505

Panel (160 × 105 m.) divided into four compartments (74 × 47·5 m.) with an escutcheon in the centre impinging on all four, charged with the same cipher as on 504. 1. Our Lady of Pity, seated at the foot of the Cross between two trees. 2. S. Gudula, an open book in her right hand and a taper in her left; a devil with a pair of bellows blowing it out; an angel relighting it. 3. S. Katherine, crowned, her right hand resting on a sword, and an open book in her left; a broken wheel at her side and the emperor beneath her feet. 4. S. Barbara, with a tower at her side. Above each figure is a crocketed arch springing from two corbels; the background is powdered with stars.

From the Binding of *ERASMUS de Verborum et de Rerum copia.*

D. 505-1886.

506

I. de Coulombes.

Panel (144 × 60 m.) divided by a horizontal band into two compartments, each with the figure of a saint standing beneath a trifoliated canopy supported by columns. In the upper panel, S. John Baptist pointing to a lamb with cross and banner which he supports on his left arm; in the lower, S. Barbara, holding an open book and a palm-branch; a three-windowed tower at her side. On the band between is the binder's name, **I De Coulôbes**, an escutcheon charged with three doves, the two in chief facing each other. The border around bears an inscription.

From the Binding of *Heures à l'usage de Clermont.* Library of M. P. Le Blanc, Brioude.

D. 196-1887.

507

Panel (144 × 60 m.). S. John Baptist standing on a mound preaching to a group of three persons; on his left, a bush in flower. At the head of the panel, a crocketed canopy springing from two brackets. Border of flowing foliage with acorns on two sides, and with fruit on the other two.

From the Binding of *Heures à l'usage de Clermont*, penes M. P. Le Blanc, Brioude.

D. 197-1887.

508

Panel (78 × 53 m.). S. John Baptist pointing to a lamb with cross and banner, which he holds with his left hand, beneath a cusped arch supported by two brackets. Marginal inscription interrupted at each angle by a fleur-de-lys, *Inter natos | mulierū non | surrexit maior | iohanne batista.*

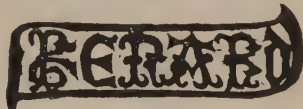
Panel (79 × 54 m.). A central shaft with three rings, from each side of which spring three volutes, terminating in monsters' heads, the interspaces filled with sprays of foliage springing from the volutes. At the foot of the shaft is a serpent, and at the head, a kneeling figure whose outstretched hands rest on the upper volutes.

From the Binding of *Heures à l'usage de Reims*. Paris, Simon Vostre, 1502. British Museum. D. 171-1888.

509

P. Gerard, c. 1510.

Panel (131 × 81 m.). In the centre, Christ on a tau-shaped cross; at its foot, with her arms round it, S. Mary Magdalene, kneeling; at the sides, the B. Virgin and S. John; in the background, stars. Broad border adorned with flower sprays alternating with monsters; in the upper part, above the cross, a large scroll with the title *INRI*, and, at the foot, another with the binder's name to which a demi-figure of a man, the binder? in the lower sinister corner, is pointing.



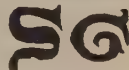
From the Binding of *Aureum opus de veritate contritionis*. Parisius, 1505. Town Library, Abbeville. D. 124-1886.

This panel is reproduced by GRUEL, p. 142.

510

S. G.

Panel (131 × 81 m.). The Descent of the Holy Ghost at Pentecost. The B. Virgin is seated in the middle, surrounded by the Apostles. Over their heads hovers the dove amidst tongues of fire. The border which surrounds this composition, is adorned with sprays of foliage and flowers with birds, and in the lower corners, two half-length figures of men, one of whom clad in armour holds a battle-axe; the binder's initials occur amidst the foliage.



From the Binding of *Aureum opus de veritate contritionis*. Parisius, 1505. Town Library, Abbeville. D. 125-1886.

511

Panel (170 × 110 m.). In the centre, Saint John the Baptist standing on a mound preaching to a group of five persons; above

the saint, a depressed crocketed arch springing from two corbels. Border : At the foot, Bethsabee bathing in a stream ; on the bank, a maiden holding a mirror ; David looks on from a canopied balcony. On one side, David kneeling before the Divine Majesty ; on the other, S. James the Great standing beneath a crocketed canopy above which is an angel with a scroll inscribed **S. iacobus**. At the head, a crowned half-length figure of the Madonna between two angels. In the margin at the sides are these words: **Inter natos mulierum non Surrexit | maior iohane baptista**.

From the Binding of: 1, A. DE HALES, *Summa de Virtutibus*. Parisius, 1509; 2, I. DE LONDRIS, *Breviarium sanctorum Canonum*. Parisiis, 1510. Town Library, Beaune. D. 199-201-1887.

512

Panel (165 × 103 m.) divided into four compartments (77 × 47 m.). 1. The Eternal Father in alb, crossed stole and mantle, crowned, holding an orb surmounted by a cross, and raising His right hand as in the act of blessing, is seen above conventional clouds, from which issue rays of light ; below, on a scroll, **o dñe libera animam meam**; at the foot, herbs and plants. 2. S. Peter, standing, an open book in his right and a key in his left hand; a tiara at his side. 3. S. John Baptist pointing to a lamb with cross and banner on his left arm. 4. David in royal attire and crowned, kneeling with outstretched arms; a harp on the ground at his side. Above each figure is a crocketed canopy supported by two corbels.

From the Binding of ALEXANDRI DE HALES *Summa de Virtutibus*. Parisiis, 1509. Town Library, Beaune. D. 194-1887.

513

Side of a Book-cover, adorned with a panel (160 × 98 m.) representing David kneeling with outstretched arms; at his side on the ground lies his harp; above his head is a scroll with the prayer: **Q dñe lib'a aīa; meā**. Higher up, beneath a crocketed and cusped arch springing from two corbels is seen the Ancient of Days in the midst of adoring angels. This subject is surrounded by a border. On the left side is a tall tree up which two youths are climbing to gather the fruit; a maiden, standing at the foot, is holding out her apron to catch it, at her side is a heron; another is flying away. At the foot and on the right are huntsmen, hounds and deer. At the head, which is much narrower, a bird between two flower sprays. Around this panel is an elegant border of sprays of foliage and flowers.

From the Binding of *Margarita philosophica*. Argentine, 1512. Town Library, Beaune. D. 202-1887.

514

Rubbing from the side of a Book cover (7 $\frac{1}{8}$ × 4 $\frac{1}{2}$ in.). Border formed by a band of diaper, quatrefoils within lozenges. Panel (60 × 49 m.), S. John Baptist standing beneath a cusped arch supported by columns; star-besprinkled background. Panel

(65 × 66 m.) adorned with oak leaves and acorns between two rows of cresting.

From the Binding of JOHANNIS VALENSIS *Summa de regimine vite humane*. Lugduni, 1511. British Museum. D. 958-1887.

515

Panel (140 × 90 m.). Saint Michael in armour and mantle, his sword raised above his head about to strike Satan who is sinking into a pit. A cusped and crocketed canopy is supported by two columns surmounted by pinnacles. Border: at the foot, an escucheon charged with three fleurs-de-lys, from beneath it spring two undulating stems of foliage and fruit which unite at the head.

From the Binding of *Postillae maiores*, 1517. Stonyhurst College. D. 267-1888.

516

John Moulin.

Panel (142 × 65 m.). Between two trees, a miller mounted on an ass is carrying a sack of wheat on his shoulders. Star-strewn background. At the foot, two pigs feeding on acorns, beneath which is the binder's name: **Jehan moulin**.

Panel (143 × 65 m.). A windmill, with a miller carrying a sack of grain on his back up the outside ladder; at the foot, his ass grazing and a sheep reposing. Star-strewn background, with two flies and the binder's Christian name **Jehan** close to the door of the mill.

From the Binding of G. PARALDI *Summa virtutum et vitiorum*. Parisiis, 1519. D. 525 and 526-1887.

517

John Noryn.

Panel (69 × 43 m.). S. Michael in plate armour and mantle, with a sword in his right hand raised above his head, and a small heart-shaped buckler in his left, standing on a prostrate figure of Satan. Above is a round arch supported by two corbels. This panel is surrounded by an architectural border, at the foot of which are two woodhouses about to engage in combat; between them, suspended to a tree is an  escucheon, with the binder's cipher.

From the Binding of ERASMI *Paraphrasis in Evangelium Mathei*. Lutetiae, 1523. D. 116-1886.

518

Panel (101 × 56 m.). Bethsabée bathing. On each side, an attendant handmaid; the one holding a standing mirror, the other, a dish with fruit. In the background, David at a window of his palace looking down; above, a projecting canopy; below, the binder's name IEHAN NORYN.

From the Binding of ERASMI *Paraphrasis in Evangelium Mathei*. Lutetiae, 1523. D. 117-1886.

John Norin.

Panel (177 × 109 m.). In the centre (132 × 65 m.), the Vision of Ara caeli. On the right, the emperor Octavian and a courtier kneeling. On the left, the Sibyl, in gorgeous attire, attended by a maiden, is pointing to the sky where through an opening in the clouds is seen the Madonna crowned, and holding the Infant Saviour on her right arm, encircled with rays of light. On each side of her are three fleurs-de-lys, and, on her right, a lighted taper in a candlestick. Above is a canopy of branch-work and foliage springing from two brackets and terminating in a lion's head with a ring in its mouth. The border is very elegantly designed. On the sides, amid flowing wreaths of foliage are shepherds and shepherdesses, with a dog, and a fox carrying off a lamb. Above, an ape armed with a sword, is pursuing a monkey mounted on a dog. Below, in the centre, is an escutcheon bearing the cipher I N suspended to a bush, on each side of which is a woodhouse armed with sword and shield about to engage in combat.

From the Binding of OVIDII *Epistolae cum commento*. Lugduni, 1528.

D. 118-1886.

The four subjects represented in the border occur frequently in the Books of Hours printed at Paris at the end of the 15th and commencement of the 16th century.

520

Panel (183 × 112 m.) divided by vertical lines into three compartments. In the centre, S. Bernard with an abbatial staff resting against his right shoulder, is kneeling with his hands joined in prayer. From his mouth proceeds a scroll inscribed *Monstra te esse matrem*. Above, through an opening in the clouds, is seen the Madonna surrounded by stars. With her left arm she supports the Divine Child who stretches out both his arms to the saint, and with her right hand she presses her breast, the milk from which flows to the saint's lips. On either side, in the background, is a tree. Above is a trefoiled arch. Below on a band, *S. bernardus*, and at the foot, a blank escutcheon supported by two winged boys. The side compartments are divided each into three, containing figures of prophets and sibyls beneath trefoiled arches. On l., *Ballam*, *Elepontia*, holding a tau-shaped cross, and *David* with a harp. On rt., *Libica*, *Daniel*, and *Europa*, the two sibyls having each a sword.

From the Binding of OVIDII *Epistolae cum commento*. Lugduni, 1528.

D. 119-1886.

521

Side of a Book adorned with four impressions of a panel stamp, the central portion of which is divided into three vertical compartments filled with sprays of foliage, flowers and fruit. In the angles of the borders are the evangelistic animals holding scrolls, those at the head inscribed . *S. iohannes* . *S. lucas* . and

those at the foot. **S. marc^o. S. mathe^o.** At each side is a dragon between two sprays of oak leaves with an acorn. The two upper panels are separated from the lower by a row of oblong stamps bearing a flower spray.

D. 1352-1887.

522

Panel (104 × 71 m.) similar to 521 in general design, but differing entirely in the details. The scrolls at the head inscribed **S. iohannem S. lucam** have a bird between them; those at the foot **S. matheum S. marcum.**

From the Binding of *Sermones Dormi secure.* Parisiis, P. Pigouchet.
Cathedral Library, Worcester. D. 1261-1887.

523

PARIS.

Panel (156 × 93·5 m.); two rows of cresting terminating in acorns, face to face, the interspaces diapered with flowers; enclosed within a frame adorned with sprays of foliage, flowers, and fruit, a dragon at each side, and an escutcheon at the foot. The space between the panels and the edges of the cover stamped with fleurs-de-lys and double roses.

From the Binding of *Introductio in libros arithmeticos divi Severini Boetii.* Parisiis, 1503. D. 193-1887.

524

Details from the side of a Book-cover. In the centre, the panel described above, 523, within a frame formed by intersecting three-line fillets, and stamped at the sides with cresting, at the angles with double roses.

From the Binding of R. NATHAN, *Dictionarium Thalmudicum.* Abbey Library, Westminster. D. 274-1888.

525

Part of the side of a Book-cover. In the centre, a panel (80 × 52 m.), the frame of which is adorned with undulating stems of foliage and fruit; the enclosed space is divided into three vertical compartments, the narrowest in the centre, bearing the verse, **Sit nomen dñi benedictū**; the others, two interlacing stems enclosing figures of mermen and animals. Above and below the panel are two double roses within circles. The whole enclosed within two rectangular frames formed by intersecting three-line fillets; the inner frame adorned with repeated impressions of an oblong stamp bearing a fleur-de-lys within a lozenge flanked by four demi-fleurs-de-lys. The outer frame stamped alternately with graceful curved lines charged with a variety of leaf forms, and a saltire cross accompanied by four fleurs-de-lys.

D. 1458-1887.

526

Panel (90 × 59 m.). The inner portion divided into three vertical compartments: the narrowest, in the centre, occupied by

a ragged staff entwreathed with a scroll; the other two, by ragged staves entwreathed with foliage. The border is adorned with undulating stems of foliage, mermen, and animals.

D. 1459-1887.

527

Panel (114 × 78 m.). The inner portion is divided into two vertical compartments, the one containing a wivern, a boar, and a crowned dolphin; the other, a gryphon, a wolf, and a swan, enclosed within the curves of stems of foliage and flowers springing from the lower outer corners. The border is adorned with flower sprays and a variety of animals with scrolls: at the head, in the centre, is a double eagle displayed, between a man holding a scroll inscribed **omnia vincit amor** and a wivern with another; at the sides, a pig playing the bagpipes, with **facio sopor** and a falcon with **quisquis amat serbit**. At the foot, an owl between two other birds with scrolls inscribed **tecum habita** and **melis mihi tutor**.

From the Binding of AULI GELLII *Noctes Atticae*. Lugduni, 1534.

Richardson, 9.

528

Panel (109 × 71 m.). The inner portion is divided into three vertical compartments, each containing five figures of animals enclosed within the curves of a branch of foliage and fruit. These are surrounded by a marginal legend interrupted at each angle by a quatrefoil: **Q. mors . quam . | amara . est . memoria . tua . | homini . habenti | spem . suam . in . diuitijs . suis .**

From the Binding of a Greek Book of the Gospels of the xii. century, formerly in the Library of Melchisedech Thevenot. (MS. 15,581.) British Museum.

D. 105-1886.

529

Panel (77 × 54 m.). In the centre, between two interlacing semicircles, a medallion with a three-quarter length figure of a saint, **SANCTVS PAVL?**, holding an uplifted sword in his right hand and an escutcheon charged with a cross in his left; in the angles, the Evangelistic animals holding inscribed scrolls.

From the Binding of HIPPOCRATIS *Cor de Melancolia liber i*. Parisiis, C. Chevallon. 1526.

D. 189-1888.

530

Panel (115 × 73 m.). In the centre, two rows of cresting terminated by acorns, face to face, with quatrefoils in the intervening spaces. Border: sprays of foliage with flowers and acorns, and two wiverns; at each angle, an artichoke; at the foot, between two wiverns, an escutcheon with the binder's mark.



From the Binding of GUERRICI ABBATIS IGNIACENSIS *Sermones*. Parisiis, 1539.

D. 903-1889.

531

Side of a Book-cover ($7\frac{1}{2} \times 5\frac{1}{4}$ in.). Frame formed by fillets and adorned with repeated impressions of an oblong stamp of interlacing ornament; foliated ornaments at the angles and a small spray in the corners. The enclosed space is tooled with a succession of curves within which, between two interlaced ornaments, is a lozenge-shaped frame enclosing a foliated cruciform ornament.

From the Binding of MS. 19,680. British Museum. D. 508-1887.

532

Side of a Book-cover ($6\frac{1}{4} \times 4\frac{3}{4}$ in.). Centre and corner-pieces of interlacing strap-work and foliage on a lined ground; the reserved elliptical space in the centre of the former is tooled with three fleurs-de-lys and as many acorns, and the field around, with fleurs-de-lys, tongues of fire, leafsprays, and dots.

From the Binding of a Psalter (MS. 16,999). British Museum. D. 170-1888.

533

Elliptical centre-piece (61×45 m.); interlacing strap-work and foliated ornament on a lined ground. Reserved space in the centre.

From the Binding of *Missale Baiocense*. Library of Ste. Geneviève, Paris. D. 1360-1887.

534

Elliptical centre-piece (43×31.5 m.); strap-work and foliage on a lined ground. Reserved circular space in the centre.

From the Binding of *Missale Ambianense*. Parisis, 1530. Town Library, Abbeville. D. 204-1887.

535

Elliptical centre-piece (49×37 m.); strap-work and foliated ornament on a lined ground. Reserved space in centre. Border of intertwining scroll-work on a lined ground.

From the Binding of *Breviarium Auxitanum*. Auxis, 1533. Library of Ste. Geneviève, Paris. D. 206-1887.

536

Side of a Book-cover (173×108 m.). In the centre, a foliated ornament formed by two impressions of a stamp, and the initials **TH** within a three-line fillet frame with a floriated ornament at the angles.

From the Binding of *BLONDUS FLAVIUS. Roma triumphans*. Parisis, 1533. Richardson, 12.

537

PICARDY. ABBEVILLE.

Side of a Book-cover ($4\frac{3}{4} \times 3\frac{1}{4}$ in.). In the centre, a foliated outline ornament formed by two impressions of a stamp with the initials **L B**, surrounded by an outline frame with a floriated

ornament at its angles. Above this, on one side, HONOR. AVT. MORS; on the other, RESPICE FINEM. the mottos of the original owner, Maître Loys Broquer, canon of Abbeville. The whole bordered by a fillet.

From the Binding of *Breviarium Ambianense*. Parisiis, 1539. Town Library, Abbeville. D. 501-1886.

538

Band divided into seven compartments, three containing medallion profile busts, one of which is accompanied by the binder's initials P C; the others filled with Renaissance foliated ornament.

D. 1357-1887.

539

Side of a Book-cover ($9\frac{1}{4} \times 6\frac{1}{2}$ in.) adorned with outline interlacing strap-work; the interspaces filled with curves and foliated ornament. Plain elliptical centre.

From the Binding of ARISTOTELIS *Ethicorum lib. 8 et 9*. (Royal MS. 16 C. XXII.) British Museum. D. 258-1887.

540

PARIS. William Merlin, 1538-1570.

Centre-piece. Device (37×30 m.) of William Merlin, book-seller and binder: a swan standing amid bulrushes, its neck round the stem of a cross; within a scroll-work frame with the punning motto: IN HOC CYGNO VINSES.



From the Binding of *Breviarium Romanum*, 1546. Library of Ste. Geneviève, Paris. D. 1362-1887.

541

LANGUEDOC. LE PUY EN VELAY. R. F., 1542.

Band (130×14.5 m.) divided into three oblong and three square compartments, the latter containing busts in medallions with a cinquefoil in each angle; two of the former, ornamental foliage with wiverns or fish, the third, a cherub and two trumpets with flames issuing from their mouth, and the binder's initials: R. F.

From the Binding of a Register of the year 1542. Archives of the Hospital, Le Puy. D. 216 and 217-1887.

542

Elliptical centre-piece (47×37 m.) In the centre, a quatrefoil in an inflected lozenge from which spring curves charged with a variety of leaf forms, surrounding a vertical quadrilobed frame.

From the Binding of *Breviarium Aurelianense*. Parisiis, 1542. Library of Ste. Geneviève, Paris. D. 207-1887.

543

LANGUEDOC. PUY EN VELAY. 1545.

Details from the side of a Book-cover. Border divided by interlacing bands into lozenge-shaped compartments occupied by fleurs-de-lys, quatrefoils and cruciform ornaments. Centre-piece formed by four impressions of a foliated ornament.

From the Binding of a Register of the Lordship La Garde Paulin and Champestieres in Velay, 1545. Archives, Le Puy. D. 214-1887.

544

Panel (132×82 m.). Interlaced scroll-work with a reserved oblong space in the centre for the owner's name.

From the Binding of *Breviarium Eduense*. 1550. Mazarine Library, Paris. D. 1457-1887.

545

Panel (132×82 m.) similar to the preceding, the interspaces powdered with small dots.

From the Binding of *A Boke of presidentes*. London, 1559. British Museum. D. 957-1887.

546

Book-cover ($4\frac{3}{4} \times 3$ in.). Each side, within a three-line fillet border is occupied by a large block-produced elliptical frame of scroll-work, the space within being filled with curves charged with leaf forms. The back is adorned with interlacing strap-work.

From the Binding of *Liber Regum*. Parisiis, H. Stephanus. Richardson, 79.

547

Side of a Book-cover ($8\frac{1}{4} \times 5\frac{1}{4}$ in.) diapered with fleurs-de-lys on a powdered ground; plain frame bordered by two-line fillets. The back has five panels, each stamped with a fleur-de-lys on a powdered ground.

From the Binding of *Missale Ambianense*. Parisiis, 1551. Town Library, Abbeville. D. 182-1887.

548

LANGUEDOC. LE PUY EN VELAY. 1553.

Details from the side of a Book cover. Two bands, one of floral diaper within lozenges formed by interlacing strap-work; the other with a stem of foliage. Foliated centre ornament.

From the Binding of an Account Book of the year 1553. Archives, Le Puy. D. 212-1887.

549

LYONS.

Vertical panel (113×55 m.) entirely covered with intertwining branches charged with a variety of leaf forms.

From the Binding of P. OVIDII NASONIS *Amatoria*. Lugduni, 1554.
Kunst-Gewerbe Museum, Hamburg. D. 500-1886.

550

c. 1555.

Side of a Book-cover ($9\frac{1}{8} \times 6\frac{3}{4}$ in.). Interlaced scroll-work, with foliated and floral terminations; the ground stippled, with the exception of the elliptical central portion.

D. 257-1887.

551

Part of the side of a Book-cover adorned with interlaced scroll-work and foliated ornament on a ground powdered with small dots. In the centre, a large oval space occupied by the painted armorial bearings of an ecclesiastical dignitary: barry of 6, az. charged with 5 saltires arg., and arg.

From the Binding of ADAMANTII ORIGENIS *de recta in Deum fide Dialogus*. Lutetiae, 1556. D. 531-1887.

552

Side of a Book-cover (6×4 in.) powdered with quatrefoils. Centre and corner-pieces of interlaced strap-work, and delicate curves charged with leaf-forms. Above and beneath the centre-piece is the original owner's name: MESIRE GASPARD VINCENT, and on the other side: CURE DE MARGNI.

From the Binding of *Breviarium Gebennense*. Annesiaci, 1556.

D. 278-1888.

553

Part of the side of a Book-cover ($7\frac{1}{4} \times 4\frac{5}{8}$ in.) powdered with small stars. Elliptical centre and corner-pieces of interlaced scroll-work and foliage on a ground partly lined, partly plain.

From the Binding of *Heures à l'usage de Rouen*. Paris, c. 1510.
British Museum. D. 187-1888.

554

Part of the side of a Book-cover ($7\frac{5}{8} \times 5\frac{5}{8}$ in.) powdered with quatrefoils. Centre and corner-pieces of interlaced scroll-work and foliage on a lined ground, with a daisy or pansy on a reserved space in the heart.

From the Binding of *Heures à l'usage de Troyes*. Paris, 1493. British Museum. D. 188-1888.

555

BERRY. BOURGES. 1558.

Side of a Book-cover ($5\frac{1}{2} \times 3\frac{1}{2}$ in.), richly tooled with foliated ornament and small crosses. In the centre, a large cruciform ornament, with the original owner's initials, H V I.

From the Binding of Egerton MSS, 1,180, British Museum.

D. 527-1887.

556

LYONS. 1558.

Vertical panel (115×61 m.); in the centre, an elliptical compartment surrounded by strap-work, intertwined with branches of foliage and flowers springing from two masks. The ground lined and gilt.

From the Binding of C. SÜETONII TRANQUILLI *xii* *Caesares*. Lugduni, 1558. Kunst Gewerbe Museum, Hamburg. D. 507-1886.

557

LYONS. c. 1550.

Panel (111×62 m.) adorned with interlaced strap-work and foliage on a lined gilt ground.

From the Binding of C. IULII CAESARIS *Commentarii*. Lugduni, 1558. Kunst Gewerbe Museum, Hamburg. D. 508-1886.

558

LANGUEDOC. LE PUY EN VELAY. 1560.

Details from the side of a Book-cover. Corner ornament composed of curves charged with leaf forms. Centre-piece formed by two impressions of the same.

From the Binding of a register of the year 1560. Archives of the Hospital, Le Puy. D. 213-1887.

559

PARIS.

Side of a Book-cover ($4 \times 5\frac{5}{8}$ in.) adorned with intertwining curves charged with a variety of leaf forms produced by lined tools; in the centre, within a large quatrefoil, an escutcheon with the arms of Charles IX., King of France, surrounded by a collar of the order of S. Michael, and ensigned with the royal crown.

From the Binding of: *Soixante Pseaumes de David mis en musique par* THOMAS CHAMPION dit MITHOU. Paris, 1561. British Museum. D. 192-1887.

560

Oval centre-piece (46×36 m.). Interlacing strap-work outlines with delicate foliated ornament on a lined ground. At the sides, the initials L DC.

From the Binding of S. GREGORII TURONICI *de Gloria Martyrum*. Parisiis, 1563. D. 205-1887.

561

c. 1565.

Elliptical centre-piece. Interlacing curves charged with a variety of leaf forms on a ground powdered with dots.

From the Binding of ANDREAE FRICII *MODREVII libri tres*, 1562. D. 271-1888.

562

Centre-piece with reserved elliptical space for the owner's initials surrounded by graceful curves charged with a variety of leaf forms.

From the Binding of *Poetae Graeci*. H. Stephanus. 1566. Abbey Library, Westminster. D. 269-1888.

563

Elliptical centre-piece. Outline of interlacing strap-work; the compartments filled with curves charged with a variety of leaf forms on a lined ground.

From a Binding. Abbey Library, Westminster. D. 270-1888.

564

c. 1575.

Elliptical centre-piece. Foliated interlacing ornament on a lined ground.

D. 272-1888.

565

Centre piece, the outline of which is formed by a succession of curves with profile foliage. In the centre, an oval escutcheon with the arms of the owner, whose name and motto are on the surrounding frame of interlaced strap-work: IACOBVS MALINFANTIVS—ANQ KAI MH KATO. The lined ground between the frame and the border is adorned with foliations interlaced with the frame.

D. 1361-1887.

566

Side of a Book-cover ($11\frac{1}{2} \times 8$ in.). In the centre, a lozenge with the arms of Diana of Poitiers, widow of Louis de Brezé, within an elliptical frame, interlaced with crescents, strapwork, and curves charged with leaf forms which spread over a field powdered with dots within a frame bordered by parallel seven-line fillets, and adorned with bows, quivers full of arrows, triple interlaced crescents, and the interlaced initials HD.

D. 1358-1887.

567

1560.

Side of a Book-cover ($9\frac{1}{2} \times 6\frac{1}{2}$ in.). From an elliptical frame of scroll-work in the centre, spring four stems, which fill the entire field with their bold and graceful curves charged with a variety of leaf-forms and tendrils. Within the frame is Grolier's motto:

PORTIO MEA DO
MINE SIT IN
TERRA VI
VENTI
VM

The whole is enclosed within a three-line fillet.

From the Binding of *ÆNEÆ VICI Commentaria in vetera Imperatorum Romanorum Numismata*. Venetiis, 1560. D. 895-1889.

568

Side of a Book-cover impressed with a panel (163×97 m.) of foliated scroll-work, interlaced with bold curves charged with a variety of leaf-forms.

From the Binding of S. CYRILLI *Catecheses Graece*. Parisiis, 1560. Richardson, 26.

569

Side of a Book-cover ($5\frac{3}{4} \times 3\frac{1}{4}$ in.), adorned with outline interlaced scroll-work springing from the border, forming compartments of irregular shapes; these are occupied by flower calyxes and leaves; in the centre is the letter N. The field is adorned with bold curves charged with a variety of leaf-forms, and with large dots. The back, similarly treated, has a band of flowing foliage at the head and foot.

From the Binding of IUSTINIANI *Institutionum libri iv*. 1572. Richardson, 30.

570

c. 1575.

Side of a Book-cover ($13\frac{1}{4} \times 8\frac{1}{2}$ in.) divided by outline foliated interlacing scroll-work into geometrical compartments; that in the centre, elliptical, contains a small escutcheon, with the arms of James Augustine De Thou.

From the Binding of PLATONIS *Opera*. Basileae, 1561. Richardson, 81.

571

Sides and back of a Book-cover (5×3 in.). Sides: roll-produced border of chain-guilloche ornament. The corners occupied by tooled branches of foliage; in the centre, the owner's cipher within an ellipse formed by branches of foliage. This cipher is repeated three times on the back within ellipses formed by branches of foliage.

From the Binding of M. A. FLAMINII *in librum Psalmorum brevis explanatio*. Lugduni, 1576. Richardson, 33.

572

LYONS. 1578.

Side of a Book-cover ($6\frac{3}{4} \times 4\frac{1}{2}$ in.) adorned with a panel (153×90 m.) of interlacing foliated scroll-work springing from two masks. In the centre, a plain elliptical medallion. The parts in relief are coloured, the ground, lined and gilt. Border of chain work.

From the Binding of *Missale Romanum*. Lugduni, 1512. Diocesan Seminary, Mentz. D. 502-1886.

573

1569.

Side of a Book-cover ($4\frac{5}{8} \times 2\frac{1}{4}$ in.) adorned with a panel (85×47 m.) of interlacing foliated scroll-work springing from and terminating in masks. In the centre, a reserved space for initials. The ground is lined. At the head and foot are two bands of stamped ornament.

From the Binding of *Comicorum Graecorum Sententiae*. (Geneva.) II. Stephanus. Richardson, 43.

574

Side of a Book-cover ($6\frac{3}{4} \times 4\frac{1}{2}$ in.). Oval centre-piece of interlacing strap-work and lined foliage with reserved space for motto or title. Corner-pieces of foliated ornament on a lined ground. The field between these powdered with quatrefoils.

From the Binding of Harl. MS. 2,933. British Museum. D. 528-1887.

575

Sides of a Book-cover (5×3 in.). The sides are adorned with three vertical rows of oval and circular compartments. The central oval, larger than any of the others, contains on one side the arms of the original owner; on a curved bend, three fleurs-de-lys, and on the other, a plant in flower and the motto: **EXPECTATA NON ELVDET**. The smaller ovals contain each a flower-spray; the circles, a quatrefoil. Minute leaves spring from the outline of the compartments, the spaces between which are occupied by flowers, quatrefoils, and stars. The border is adorned with palm and olive branches on a star-sprinkled ground. The back has within a similar border a vertical row of seven compartments, the uppermost and lowest of which are circular, the other five oval; that in the centre bearing the title **ABRIANI Q CVRT**, the others containing each a flower-spray.

From the Binding of *ABRIANVS de rebus gestis Alexandri magni*. Lugduni, 1552. Richardson, 20.

576

Burgundy.

Side of a Book-cover ($6\frac{3}{8} \times 4\frac{1}{8}$ in.). The inner part covered with a succession of oval compartments; that in the centre, much larger than the others, contains a tower surrounded by the words **AD IPSAM CVRRO**, being the badge and motto of G. de Salins, canon of the collegiate church of Our Lady at Beaune. The smaller compartments contain each a flower spray. Minute leaves spring from the outline of the compartments, and every available space is occupied by a tiny leaf or flower. The whole enclosed within a double border, the inner and narrower of the two being tooled with a succession of daisies, lilies, pansies, and carnations. One half of each side of the outer border is adorned with palm branches, the other, with sprays of trefoil, on a dotted ground; in each angle is a rose.

From the Binding of *Breviarium ecclesie collegiate Beate Marie Virginis de Belna, Eduensis dyocesis*. Gebennae, 1517. D. 504-1886

577

Side of a Book-cover ($5\frac{7}{8} \times 4\frac{1}{8}$ in.). The inner part is divided by intersecting two-line fillets into twelve rectangular compartments, each containing an emblem or device—the cipher A V, a hand grasping another between two hearts, a pansy, or a daisy—within an oval formed by two branches of foliage. These are enclosed by two borders; the inner and broader one stamped with sprays of foliage and flowers with birds alternating with stars; the outer, with an undulating branch of foliage and acorns.

The back is divided by narrow bands adorned with an undulating branch of foliage and acorns into five compartments sprinkled with hearts or with S S.

From the Binding of a French Book of Hours.

D. 503-1886.

578

Part of the side of a Book-cover, richly tooled: the border, with branches of olive and palm and stars between parallel two-line fillets; the corner and centre-pieces, with scroll-work and olive branches; in the heart of the latter is a reserved oval space with the original owner's name S ELISABETH FALAISE.

From the Binding of a Book of Hours. Museum für Kunst und Gewerbe, Hamburg.

D. 507-1887.

579

Side of a Book-cover ($3\frac{7}{8} \times 2\frac{1}{2}$ in.), richly tooled, the border with branches of palm and olive between parallel two-line fillets; the corners, with flowers and olive-branches. In the centre, the owner's cipher composed of two R's, accompanied by four S's in an ellipse surrounded by olive-branches and flower-sprays.

From the Binding of a French Book of Hours.

Richardson, 22.

580

Side of a Book-cover ($4\frac{7}{8} \times 2\frac{7}{8}$ in.). In the centre, an escutcheon bearing three mullets, and on a chief, a lion passant, ensigned with a ducal coronet, mitre, pastoral staff, and bishop's hat; on a scroll beneath, the owner's name: NICOLAUS DE VILLARS EPISCOP. ET COM. AGINNEN. (1588-1608), all within an elliptical laurel wreath inscribed A TE QUID VOLVI SUPER TERRAM, PS. 72. Around this and in the corners are branches of olive and flower sprays. The border is tooled with olive and palm branches between parallel two-line fillets.

From the Binding of HOMERI *Odyssea Latine et Graece*.

Richardson, 60.

581

Part of the side of a Book-cover. The field is entirely covered with a succession of oval compartments; that in the centre, much larger than the others, has a broad frame of strap-work and foliage with a couple of masks on a lined ground, within it is an escutcheon ensigned with a bishop's hat, accompanied by three fleurs-de-lys. The smaller compartments contain either a sun, an

acorn with oak leaves, or a flower spray, each accompanied by four clover leaves; the three compartments immediately over the centre piece have only the initials F C S. Minute leaves spring from the outline of the compartments, the spaces between which are occupied by a quatrefoil or a clover leaf. In each corner is a mask within an oval frame of strap-work, from which spring two large branches of olive, the ground between them sprinkled with quatrefoils.

From the Binding of *Œconomia Bibliorum*. Coloniae, 1582.

D. 506-1887.

582

Side of a Book-cover ($6\frac{3}{8} \times 3\frac{7}{8}$ in.). The field is entirely covered with a succession of oval compartments, from the outline of which spring minute leaves. The central compartment, larger than the others, is plain, having doubtless been reserved for the arms or name of the original owner; the remainder are occupied by a variety of emblems.

From the Binding of *Liber Psalmorum cum canticis et hymnis*. Parisiis, 1586.

D. 503-1887.

583

Side of a Book-cover ($5\frac{1}{4} \times 3\frac{3}{4}$ in.) divided by outline interlaced scroll-work springing from the border into geometrical compartments tooled with flower sprays, calyxes, and leaves; that in the centre, elliptical, with the name of the owner, SYSANNE COIGNET, between two olive-branches. The field, at the head and foot, is adorned with gracefully curved stems and with small leaves, elsewhere with bold spirals charged with leaf-forms.

From the Binding of a M.S. Book of Hours.

Richardson, 78.

584

c. 1575.

Side of a Book-cover ($8\frac{3}{8} \times 5\frac{1}{4}$ in.) divided by outline interlaced scroll-work springing from the border into geometrical compartments; that in the centre, elliptical, left plain; the others adorned with flower sprays and calyxes; the portions of the field nearest to the centre occupied by spirals charged with leaf-forms; those next to the border with graceful branches of olive.

From the Binding of *Officium Beatæ Mariæ Virginis*. Antverpiac, 1575. University Library, Cambridge.

Richardson, 31.

585

AUVERGNE.

Side and part of the back of a Book-cover. The side (175×108 m.) has a border of chain-work with a small quatrefoil within each link. Corner-pieces of foliated strap-work on a lined ground. The panel within tooled with a semis of acorns and oak leaves. Centre-piece of foliated strap-work on a lined ground, on the reserved space within which are the arms of M. de Roye de la Rochefoucauld, bishop of Clermont and St. Flour. The

back is tooled with acorns and pears within oval wreaths of olive branches, and with stars.

From the Binding of *Thesaurus rerum et verborum Virgilii*. Turnoni, 1538. Prize volume awarded to John d'Albine in 1594 at the college of Billom, Auvergne. D. 509-1887.

586

Side of a Book-cover ($9\frac{3}{4} \times 6\frac{3}{8}$ in.) adorned with outline interlaced work enclosing geometrical compartments, which are adorned with a cipher formed of the letters C P, flower calyxes and leaf forms, the interspaces being filled by spirals charged with a variety of leaf forms, and foliated scroll work.

From the Binding of a Manuscript (Harleian, 5260). British Museum. D. 594-1888.

587

Elliptical stamp (85×65 m.). S. Augustine in cope and mitre, seated on a throne holding an open book; two Austin friars kneel before him; on the ground between them, two mitres. At the base, a two-branched cross and · F · AEGIDIVS · ROMANVS · Marginal legend: + GENERAL · CONVEN · PARISI · ORDINIS · EREM · S · AVGVSTINI.

From the Binding of a volume inscribed: Ex Bibliotheca Augustinien-sium Maioris Conventus Parisiensis. D. 1356-1887.

588

HENRY ESTIENNE, 1593.

Details from the side of a Book-cover. Centre-piece (48×40 m.). The binder's mark. An oak-tree to which is suspended a tablet bearing his device: NOLI ALTVM SAPERE. A bough broken off is falling to the ground. Corner ornament: a bunch of grapes and two vine-leaves.

From the Binding of *ISOCRATIS Orationes*. (Geneva) 1593. British Museum. D. 899-1889.

589

Details from the sides of a Book-cover. The one side, diapered with a flower alternating with the combined cipher of Francis of Bourbon, Prince of Condé and Conti (d. 1614), and of Louisa Margaret of Lorraine, has in the centre, within an oval, an escutcheon with the arms of Francis impaling those of Louisa, surrounded by a cord tied in lovers' knots, and ensigned with a coronet. Corner-piece of strap-work and foliage on a lined ground. The other side, diapered with a flower and the cipher of Louisa of Lorraine, has in the centre an escutcheon with the arms of Francis of Bourbon, surrounded by a collar of the order of S. Michael and ensigned with a coronet.

From the Binding of *Cronique de Flandres*. Lyon, 1562. Royal Library, Brussels. D. 183 and 184-1887.

590

Side of a Book-cover ($8 \times 5\frac{1}{2}$ in.). Rectangular four-line fillet frame with solid foliated ornament at each angle; corner-pieces and elliptical centre-piece of foliated scroll ornament on a lined ground. The name of the original owner, ANNE BOTNIA, is tooled on the field within the frame, and her motto: PATIENCE VAINCRA between it and the outer border.

From the Binding of an *Album amicorum* (17,974). British Museum.

D. 186-1888.

591

Side of a Book-cover ($7\frac{1}{4} \times 4\frac{1}{2}$ in.). Frame formed by parallel fillets and adorned with two bands of ornament. The corners of the enclosed panel are tooled with small floriated ornaments between curved stems of minute foliage. Large elliptical centre-piece with the legend: LOVIS DE GUYSE MARESCHAL DE LORRAINE GRAND CHAMBELLAN DE S.A., enclosing a coat of arms surrounded by scroll-work and foliage. The back has a narrow vertical band tooled with floriated ornaments within a frame similar to them on the sides.

From the Binding of DIOGENIS LAERTII *de vitis philosophorum libri x.*
H. Stephanus, 1594. Richardson, 34.

592

Side of a Book-cover (7×4 in.). Elliptical centre-piece with an escutcheon bearing a lion rampant crowned, ensigned with a helmet with wreath and mantling; supporters, two lions rampant crowned. The field is divided by intersecting diagonal rows of dots into lozenge-shaped and triangular compartments: the former stamped with a lion rampant crowned or a cipher composed of the letters H B; the latter, with three cinquefoils. Border of chain ornament between parallel two-line fillets and rows of dots.

From the Binding of ALEXANDRI AB ALEXANDRO *Genialium dierum libri vi.* Lugduni, 1616. Richardson, 39.

593

PARIS. c. 1620.

Side of a Book-cover ($8\frac{3}{4} \times 5\frac{3}{4}$ in.). In the centre of a field tooled with fleurs-de-lys, the arms of France and Navarre, beneath which the initial L (for Louis XIII.) crowned between two olive branches; surrounded by the collars of the orders of S. Michael and the Holy Ghost. Border of sprays of minute foliage between parallel two-line fillets with narrow lace-work edging on the outer side.

From the Binding of SOPHOCLES *Tragediae septem.* Genevae, 1603.

Richardson, 37.

594.

Side of a Book-cover ($4\frac{5}{8} \times 2\frac{3}{8}$ in.). Frame formed by parallel three-line fillets with a floriated ornament in each angle; the frame and the enclosed panel tooled with fleur-de-lys.

From the Binding of *Novum Testamentum.* Antverpiæ, 1627.

Richardson, 42.

595

Side of a Book-cover ($7\frac{1}{8} \times 4\frac{1}{2}$ in.). Rectangular frame adorned with a flowing stem of foliage and enclosing a plain lozenge-shaped frame, both with narrow lace edging. The centre and intervening triangular spaces tooled with floriated ornaments.

From the Binding of *La Bible*. La Rochelle, 1616. Richardson, 38.

596

c. 1640.

Sides of a Book-cover ($5\frac{1}{4} \times 3\frac{3}{8}$ in.) adorned with interlacing bands of scroll-works; the octagonal central compartment on one side is occupied by a double M, on the other by a double C, accompanied by four S, and foliated curved ornaments composed of dots. The six panels of the back are filled with similar ornament.

From the Binding of a French MS. Book of Hours.

This Binding is reproduced in B. QUARITCH, *Illustrations*, No. 28.

Richardson, 85.

597

Part of the side of a Book-cover ($8\frac{3}{4} \times 5\frac{1}{2}$ in.), adorned with a geometrical pattern formed by interlacing bands of scroll-work. The central compartment, oval, is occupied by the arms of Dominic Séguier, bishop first of Auxerre and then of Meaux, d. 16 May 1657; his cipher is in the centre of eight other compartments, the remainder being filled with curved ornaments composed of minute gold dots. The outer edges are fringed with imitation lace-work ornament.

From the Binding of Egerton MS. 1,067. British Museum.

D. 504-1887.

598

c. 1640.

Side of a Book-cover ($12 \times 8\frac{1}{2}$ in.). In the centre, an escutcheon bearing three lily branches surrounded by scrolls bearing the motto *LILIVM INTER SPINAS* and *COLLEGIVM GRASSINÆVM*, and an elliptical crown of thorns. The field around is tooled with fleurs-de-lys and bordered by a roll-produced flowing stem with minute leaves, tendrils, and fleurs-de-lys between parallel two-line fillets with a lace edging on the outer side.

From the Binding of *TERENTII Comediae*. Basileæ, 1538.

Richardson, 16.

599

Side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{4}$ in.) richly tooled. Broad frame, formed by parallel two-line fillets, tooled with fleurs-de-lys, and bordered with roll-produced lace-work. At each angle, a fleur-de-lys; the corners of the enclosed panel are tooled with curved branches of foliage, and with flowers and fleurs-de-lys. In the centre, within an ellipse, are the arms of Victor de Bouthillier, archbishop of Tours, 1641-1670, *az.*, 3 fusils conjoined in fess *or*, with the archiepiscopal cross in pale ensigned with a cardinal's hat.

From the Binding of *CICERO de Officiis*, Paris, 1562. Richardson, 27.

600

Side of a Book-cover ($7\frac{3}{8} \times 4\frac{1}{2}$ in.). In the centre, within a large oval, the arms of Cardinal Mazarin ensigned with a cardinal's hat. Roll-produced lace-pattern border, the corners tooled in the style of Le Gascon.

From the Binding of *Le Bon Prelat, ou Discours de la Vie et de la Mort de M. A. de Tolossany*. Paris, 1645. Richardson, 51.

601

Side of a Book-cover ($7\frac{3}{4} \times 4\frac{5}{8}$ in.) tooled with fleurs-de-lys within a two-line fillet border. In the centre, two escucheons bearing the arms of France and Navarre, beneath which the initial L (for Louis XIV.), all three ensigned with crowns and surrounded by the collar of the order of the Holy Ghost; with a large crown.

From the Binding of *HERODIANI Historia de suis temporibus*. Francofurti, 1627. Richardson, 47.

602

1655.

Sides of a Book-cover ($5\frac{1}{2} \times 3$ in.). In the centre, the inscription: EX DONO | D. CLAYDII | TAPIN | 1655, between two branches of laurel with the initial L above the knot uniting them, and a royal crown at the head, immediately above which is an escutcheon with the arms of France; at the foot, another with those of the donor. The corners, within a frame formed by a two-line fillet between two rows of dots, are filled with repeated impressions of a large floriated border ornament. The back has four bands; the panels are tooled with small ornaments within a two-line fillet.

From the Binding of *Conciones et Orationes ex Historicis Latinis*. Amstelodami, 1641. Richardson, 50.

603

Side of a Book-cover ($6 \times 3\frac{3}{8}$ in.) tooled with floriated ornaments within a two-line fillet edged with lace-work.

From the Binding of *Le Nouveau Testament*. 1657. Richardson, 52.

604

Side of a Book-cover ($9\frac{1}{2} \times 6\frac{3}{4}$ in.) Broad frame, formed by parallel two-line fillets, tooled with fleurs-de-lys and bordered with roll-produced lace-work. In the corners of the enclosed panel, a cipher, and in the centre, within an ellipse, an escutcheon charged with three bendlets, ensigned with a coronet. The field around tooled with floriated ornaments and two fleurs-de-lys.

From the Binding of *PVBII PAPINII STATII Opera*. Parisiis, 1618. Richardson, 40.

605

Side of a Book-cover ($8\frac{1}{4} \times 6\frac{1}{4}$ in.). Three-line fillet border with fleurs-de-lys at the angles. In the corners, a cipher formed of two C's interlaced with two palm-branches ensigned with a

coronet; in the centre, two escucheons charged with the arms of Charles de Sainte Maure, marquis of Montausier and of Julie Lucien d'Angennes, marchioness of Rambouillet, ensigned with a coronet and surrounded by the collars of the Orders of Saint Michael and the Holy Ghost.

From the Binding of I. PALMERII *Exercitationes in optimos fere autores Graecos*. Lugduni Batavorum, 1668. Richardson, 54.

606

Side of a Book-cover ($6 \times 3\frac{1}{2}$ in.). The field within a border of lace-work is divided by two-line fillets into compartments tooled with foliated and floral ornaments.

From the Binding of *Le Nouveau Testament*. Paris, 1669. Richardson, 56.

607

c. 1730.

Book-cover ($6\frac{3}{8} \times 3\frac{3}{4}$ in.). Circular centre-piece with the arms of Charles Francis de Montmorency, duke of Piney-Luxemburg, peer and marshal of France, d. 1764, and of his first wife Mary Sophia Emily Honour Colbert de Seignelay, d. 1747. Border formed by a two-line fillet with narrow lace-work edging on the outer side, and cresting of foliage alternating with fleurs-de-lys on the inner; a flower spray in each corner. The back has five bands; the panels, with the exception of the second, which bears the title, are tooled alternately with the lion of Luxemburg or the adder of Colbert amidst dots and leaf-sprays within a two-line fillet; at the foot two narrow bands of flowing foliage.

From the Binding of *Les Mémoires de Marguerite de Valois*. Liège, 1713. Richardson, 65.

608

Side of a Book-cover ($4\frac{3}{4} \times 3\frac{1}{4}$ in.). In the centre are the arms of Louis Francis Armand du Plessis de Wignerot, Duke of Richelieu, 1696-1788.

From the Binding of MS. 18,221. British Museum. D. 505-1887

609

Side of a Book-cover ($6\frac{3}{4} \times 3\frac{7}{8}$ in.) tooled with lace-work within a two-line fillet border with narrow edging on the outer side.

From the Binding of a Manuscript dated 1779. Richardson, 73.

GERMANY.

610

ERFURT. Monastery of SS. Peter and Paul.

Details from the sides of Book-covers. Stamps used in the bindery of the Benedictine monastery of SS. Peter and Paul at Erfurt in the fourteenth and fifteenth centuries.

From the Binding of MSS. 10,925, 28,215, 15,105 and 858 k. 9. British Museum. D. 185-1888, and 539-541-1887.

611

SCHOENAU. Abbey of S. Florinus.

Details from the side of a Book-cover. A band of foliated ornament, and fourteen stamps used by the monks of Schoenau to adorn the bindings of their books, one of which, an escucheon, charged with a cross and a star, appears to have been their library mark, and another, bearing a chalice with the legend *S florinus in Schonau*, their seal.



From the Binding of a MS. of the xv century from the abbey of S. Florinus, Schoenau. (MSS. 39 and 50.) Royal Library, Wiesbaden.

D. 438-1886, and 159-1889.

612

WIRTEMBERG. GYSLINGEN. John Richenbach, 1469.

Details—border of interlaced dragons, birds, and flowing foliage, Evangelistic animals, etc.—from the sides of a Book-cover bearing the following legend: *Hieronymi . eusebii . | et sophronii . | . epistolare . | . vatis . omnium . discertissimi . | Liber . pertinet . | . magistro . iacobo . | rectori . | scholarum . in gmind . | . Per me . iohannem . | richenbach . capellanum . | in gyslingen . | . illigatus . est . anno Domini 1469.*

From the Binding of S. HIERONYMI *Epistolae*. National Library, Paris. D. 127-1887.

A reduced reproduction of the obverse cover of this volume is given in H. BOUCHOT, *Les Reliures d'Art*, pl. xiv., and in GRUEL, p. 157.

613

WIRTEMBERG. GYSLINGEN. John Richenbach, 1475.

Side of a Book-cover ($15\frac{1}{2} \times 11$ in.). In the centre, a vertical panel divided by curves alternately uniting and receding from each other, into double ogee-shaped compartments, having in the centre of each a crown within a lozenge, replaced by a finial in the compartments abutting on the border. This panel is surrounded by a double frame formed by four-line fillets, stamped with a cinquefoil at the points where they intersect each other, the inner frame, mitred, is adorned with circular medallions with the Holy Lamb and the Evangelistic animals alternating with fleurs-de-lys or crowns within lozenges, the interspaces stamped with sex-foils, stars, fleurs-de-lys, and acorns. The outer frame bears this inscription: **Λαμπρῆς ἱστορίας ἐκτελεῖται τῶν ἁγίων**
τοῦ θεοῦ καὶ τοῦ κόσμου. The space between the border and the edges of the cover is relieved with a variety of small stamps.

From the Binding of IACOBUS DE VORAGINE, *Legenda Sanctorum*.
British Museum. D. 941-1889.

614

WIRTEMBERG. GYSLINGEN. John Richenbach, 1475.

Side of a Book-cover ($15\frac{1}{2} \times 11$ in.). In the centre, a vertical panel stamped with an imbricated pattern, enclosed within a triple frame formed by four-line fillets stamped with a cinquefoil at the points where these intersect each other. The inner frame is adorned at each corner with a lozenge-shaped stamp of the Holy Face; at one side, by a band of interlaced dragons, at the other, by an undulating stem of foliage and flowers; at the head and foot, by a chalice between two flowers. The middle frame, mitred, is similar to 613. The outer frame bears the inscription: **Per . me . io . richenbach . capelanū . in . gyslingen**
illigata . āno 1475.

From the Binding of IACOBUS DE VORAGINE, *Legenda Sanctorum*.
British Museum. D. 942-1889.

615

WIRTEMBERG. GYSLINGEN. John Richenbach.

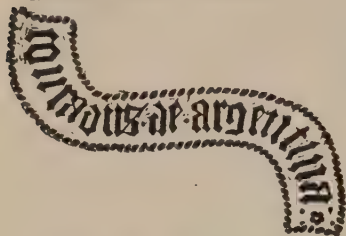
Sides of a Book-cover (12×8 in.). The one side has a central vertical panel diapered with roses, quatrefoils, and small circles within a double frame formed by intersecting four-line fillets, the inner frame, mitred, is adorned with circular stamps representing the Lamb of God with cross and banner, and the Evangelistic animals, alternating with crowns within lozenges and sex-foils; the outer frame bears the following legend: **Valterius . | .**
pro . magistro . | bartolomeo . | . stolc . de gmund . |
continued on the single frame of the other side: **Per . me . | . rich .**
en . bach . | . illigatus . | . in gys . lingen . the panel within similar to 613. The space between the frame and the edges of the cover on both sides is adorned with a variety of small stamps.

From the Binding of VERGILII Opera. (MS. 11,958.) British Museum.
D. 124-126-1887.

616

Conrad of Strassburg, 1470.

Details from the sides of a Book-cover, divided by five-line fillets into compartments, adorned with eighteen stamps, one of which, in the form of a scroll, bears the name of the binder :

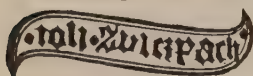


From the Binding of TITI LIVII *Historia Romae*. Venetiis, 1470.
British Museum. D. 163-1887.

617

John Sulczpach, 1471.

Six stamps from the side of a Book-cover, one of which, in the form of a scroll, bears the name of the binder.



From the Binding of SÜETONIUS. Venetiis, 1471. British Museum.
D. 160-1887.

618

ULM. John Hagmayer.

Sides of a Book-cover ($11\frac{1}{2} \times 8$ in.). In the centre, a panel with the figures of fifteen animals (on one side, fourteen birds and a dragon ; on the other, thirteen quadrupeds, an ape, and a dragon) enclosed within gracefully curving branches of foliage with acorns, impressed from engraved metal plates (about 200 by 126 m.). The animals are copied from those on the playing cards engraved by the master E. S. of 1466. These panels are surrounded by frames formed by intersecting vertical and horizontal three-line fillets, and adorned with stamps : two lobe, a dragon and



a swan ; two lozenge-shaped, flower sprays ; and two circular, the Holy Lamb with cross and banner, and an angel holding a book.

From the Binding of F. THOME DE AQUINO *Postilla in Iob*. Esslingen.
1474, British Museum. D. 450 and 451-1886.

619

ULM. John Hagmayer.

Side of a Book-cover ($12\frac{1}{2} \times 8\frac{3}{4}$ in.). In the centre, a panel with the figures of fourteen birds and a dragon enclosed within gracefully curving branches of foliage with acorns, impressed from an engraved metal plate. This panel is surrounded by a frame similar to those on 618, with this exception, that the two lozenge-shaped stamps enclosing flower sprays are replaced by another with a fleur-de-lisé cross. The outer edge of the frame is bordered by a row of finials.

From the Binding of a MS. of the *Schwabenspiegel*. (24,042.) Germanic Museum, Nürnberg. D. 449-1886.

Reproduced in the Catalogue of the Germanic Museum, 1889, p. 22, and by ADAM, *Der Bucheinband*, p. 171.

620

ULM. John Hagmayer, 1474.

Twelve stamps from the side of a Book-cover: three circular: the Holy Lamb, a winged man with a book, and an owl; one lozenge-shaped, a conventional flower with foliage; four lobe, a swan, a pelican in its piety, a conventional flower, and a plant with a conical fruit; one cordate, a palmated leaf; and three oblong, a flowing spray of foliage and fruit, cresting, and two intertwined scrolls with the binder's name.



From the Binding of *Summa de Sancte Ecclesie planctu*. Ulm, per Iohannem Zeiner de Rütlingen, 1474. D. 492-1886.

621

AUGSBURG. Ambrose Keller, 1479, 1486.

Four stamps from the side of a Book-cover: 1 lobe, a dragon; 2 lozenge-shaped, an ornament composed of two fleurs-de-lys; 3 a double rose; and 4, a scroll with the binder's name.



D. 493-1886.

The Germanic Museum at Nürnberg possesses a copy of the *Consolatio peccatorum* of James de Theramo, Augsburg, 1472, bound by this same binder, misnamed Feller in the Catalogue, p. 39, n°.143.

622

AUGSBURG.

Part of the side of a Book-cover ($12\frac{1}{2} \times 8\frac{1}{4}$ in.). Central vertical panel diapered with lozenges charged alternately with an eagle displayed, and the letter **m** within a tablet flanked by four demi-fleurs-de-lys. Inner mitred frame, the sides impressed with four circular stamps representing the Evangelistic animals, and a lozenge containing a flower; the head and foot, with the Holy Face within a lozenge. Outer frame, a succession of scrolls charged with the invocation **maria. hilf**; at each angle, a square stamp with a gyphon. The outlines of the frames are formed by four-line fillets.

From the Binding of SANCUS DE AREVALO, *Der Spiegel des menschlichen lebens*. Augsburg, c.1474. British Museum. D. 559-1887.

623

AUGSBURG. Andrew Jüger.

Part of the side of a Book-cover. The central panel, subdivided into compartments, is adorned with the eagle of S. John, and labels with the binder's name, with a border composed of sprays of foliage alternating with ragged staffs, interrupted at each angle by a cornflower; the whole enclosed within a broad frame formed by intersecting fillets, and impressed with a succession of lozenge stamps with double roses, the intervening triangular spaces being occupied by sex-foils.



From the Binding of *Das Landrecht Buch von Statt Aupurch*, 1470. (MS. 21,619.) British Museum. D. 1418 and 1419-1887.

624

AUGSBURG.

Five stamps: roses, flowers, and quatrefoils.

From the Binding of *Vocabularius rerum*. Augustae, Iohannes Keller, 1478. British Museum. D. 1415-1887.

625

Five stamps: roses, flowers, band of flowing foliage.

From the Binding of ALBERTI MAGNI *Sermones*. Auguste, c.1475. British Museum; and of *Liber Horarum ecclesie Augustensis*. Augustae, 1481. Royal Library, Munich. D. 1416 and 1417-1887.

626

SUABIA.

Part of the side of a Book-cover ($12\frac{3}{4} \times 8\frac{1}{4}$ in.). In the centre, a rectangular panel containing a large sex-foil and four crosses surrounded by cable-work ornaments interrupted at the angles by

double roses. This panel has a frame impressed with elliptical stamps containing fleurs-de-lys. Above and below is a row of double roses, and another of lions and foliage. The whole is surrounded by a double border, the inner one stamped with scrolls inscribed **maria**, the outer formed by a repetition of an oblong stamp bearing a ragged staff entwined with foliage, two stars and a crescent.

From the Binding of MS. 18,320. British Museum. D. 558-1887.

627

Part of the side of a Book-cover ($12\frac{1}{2} \times 8\frac{1}{4}$ in.). In the centre, a vertical panel divided into six triangular compartments by a horizontal and two diagonal three-line fillets stamped with a double rose at the points where they intersect each other and join the angles of the frame. These compartments and the sides of the frame are adorned with a variety of stamps: 1, a star formed by five impressions of a lozenge charged with a plant in flower, with an octofoil in the centre; 2, a dragon within a lobe; 3, a label inscribed **maria**; 4, a spray of foliage; and 5, a bunch of grapes. The compartments at the angles of the frame are occupied by a circular stamp with a stag.

From the Binding of EUSEBIUS *De Evangelica Preparatione*. Venetii, 1473. British Museum. D. 940-1889.

628

STRASSBURG. 1478.

Part of the side of a Book-cover divided by vertical and horizontal four-line intersecting fillets into compartments adorned with stamps, amongst which are an escutcheon charged with the arms of Albert of Bavaria, bishop of Strassburg, 1478-1506, and a circular stamp inscribed **eps** for *episcopus*.

From the Binding of *Breviarium Argentinense*, 1478. Mazarine Library, Paris. D. 1425-1887.

629

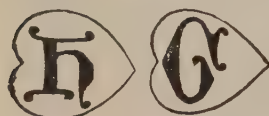
Details from the side of a Book-cover ($16 \times 11\frac{1}{2}$ in.). Vertical row of large floral ornaments within lozenges, and double roses. Horizontal row of double eagles displayed ensigned with the imperial crown, within large lozenges, the triangular interspaces stamped with smaller lozenges bearing a floral ornament. Both rows between parallel three-line fillets forming the frame. Other stamps: 1, a pot of carnations; 2, lozenge-shaped, a stag galloping; 3, oblong, a hound.

From the Binding of *Rainerus de Pisis*. Basel, 1475. British Museum. D. 157-1889.

630

COELN.

Sides of a Book-cover ($7\frac{3}{4} \times 5\frac{1}{4}$ in.) divided into compartments by two-line intersecting fillets, those in the central panel being diagonal. The lozenge-shaped compartments on the upper cover are adorned with eagles displayed and lions rampant in alternate horizontal rows; the triangular with fleur-de-lys; the sides of the inner frame, with two rectangular stamps: the one bearing a fleur-de-lisé ornament; the other, a fleur-de-lys between two birds addorsed; the compartments at the angles, with a floral ornament. The compartments of the outer frame are quite plain with the exception of that at the foot in the centre which bears the original owner's initials. The lozenge-shaped compartments on the under cover are larger and occupied by medallions with the Evangelistic animals, the triangular with lozenges enclosing fleur-de-lys or alerions. Both frames are unadorned.



From the Binding of *Vitu Sancte Paule vidue. Vita Sancti Pauli heremite. Legenda marteris Albani. Liber gestorum Barlaam et Iosophat* (Coeln), formerly belonging to the Charterhouse of Wedderden, Dülmen, Westphalia. D. 886 and 887-1889.

631

Six stamps from the side of a Book-cover. 1. An escutcheon charged with the Heart pierced with the lance, the Hands and Feet of Christ, and the three nails. 2-4. Three medallions bearing: *ihs mā iohs*. 5 and 6. Two cordate stamps with the original owner's initials as on 630.

From the Binding of *Omēlie super Evangelia de tempore et de sanctis. Coloniae*. Given in 1521 by Gerardus Doliatoris of Metelen, vicar of S. Paul's at Münster, to the Charterhouse of Wedderden.

D. 160-1889.

632

COELN?

Panel stamp. S. Katherine crowned, standing, her right hand rests on a sword, in her left she holds a wheel of torture; the field powdered with cinquefoils. The plate employed to stamp this cover belongs to the class known as *criblés*.

From the Binding of a Manuscript. Royal Library, Brussels.

D. 1429-1887.

The other cover bears a similar panel with a figure of S. Barbara. Reproduced by LEMPERTZ, 3 C.

633

COELN. c. 1485.

Part of the side of a Book-cover ($5\frac{3}{4} \times 4$ in.). The centre is adorned with three vertical bands impressed with a flowing stem of foliage with a six-petalled flower. Framework formed by intersecting fillets prolonged to the edges of the cover, and adorned with a flowing stem of foliage and flowers. The spaces between the sides of the frame and the edge relieved with fleurs-de-lys within lozenges and quatrefoils.

From the Binding of *Breviarium Coloniense*, 1481. British Museum.
D. 156-1889.

634

LIESBORN. Monastery of SS. Cosmas, Damian, and Simeon.

Part of the side of a Book-cover. The broad frame formed by four-line fillets intersecting each other at right angles, is stamped with labels bearing the names **ihesus, maria, benedict^o, cosmas, damian^o, simeon**, sprays of foliage, and in the corner compartments with fleur-de-lisé ornaments. The enclosed panel is divided by diagonal fillets into lozenge-shaped and triangular compartments, the former having in their centre a circular medallion with the Holy Lamb; the latter, at the head and foot, an escutcheon bearing an eagle displayed, and those at the sides, a cruciform ornament within a lozenge. Each of these ornaments is accompanied by small stars within lozenges. A small circular stamp with a star occurs between the ornaments of the frame and wherever two fillets meet or intersect each other.

From the Binding of AUGUSTINI DE ANCONA *Summa de ecclesiastica potestate*. Colonie, 1475. National Museum, Buda-Pesth.
D. 543-1887.

635

c. 1470.

Details from the side of a Book-cover ($11\frac{7}{8} \times 8\frac{3}{4}$ in.). Eleven stamps in use at the end of the fifteenth century in the Bindery of an Augustinian convent which had SS. John Baptist and Maynulf for patrons. 1, a small lozenge bearing a heart pierced with an arrow. 2-5, four labels inscribed: **Jhesus, Maria, Joh̄es bapt^o, maynulf^o**.

From the Binding of *Sermones IOHANNIS HEROLT super Epistolas Dominicales* (MS. 19,909). British Museum. D. 158-1889.

636

COELN.

Part of the side of a Book-cover ($14\frac{1}{2} \times 10$ in.) divided by horizontal and vertical three-line fillets into numerous small compartments, each impressed with a stamp. Of these, four are circular and represent S. Barbara, a three-quarter length figure,

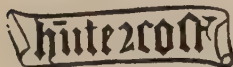
with a palm branch and tower; the Holy Name surrounded by conventional clouds and rays; a fleur-de-lys; and a goat. The other five, rectangular, represent: the fall of Adam, a unicorn, a mermaid, a falcon, and a foliated ornament.

From the Binding of *Missale Ordinis S. Benedicti*. Babenberge, 1481.
D. 155-1889

637

LUEBECK.

Details from the side of a Book-cover, the border of which is formed by the repetition of a rectangular stamp so as to form a continuous foliated cresting. Two scrolls make known the name of the binder:



huntercooster bant dit.

From the Binding of *Breviarium Lubicense*, 1478. Royal Library, Copenhagen.
D. 131-1887.

638

LUEBECK.

Details from the side of a Book-cover adorned with rows of lozenge-shaped stamps bearing bunches of acorns, conventional flowers, or gryphons, and of circular stamps with birds. Border of oblong stamps with a winged gryphon-like monster.

From the Binding of *Rudimentum noviciorum*. Lubecae, 1475. Town Library, Luebeck.
D. 133-1887.

639

LUEBECK.

Details from the side of a Book-cover. Frame bordered by three-line fillets and stamped with a diaper of lions rampant, quatrefoils and fleur-de-lisé ornaments within lozenge-shaped compartments. The enclosed panel impressed with rows of lozenge-shaped stamps bearing gryphons, and of circular stamps with birds. The space between the frame and the edge of the cover is adorned with an oblong stamp bearing a winged gryphon-like monster.

From the Binding of *Breviarium Lubicense*, 1478. Town Library, Luebeck.
D. 132-1887.

640

VIENNA. Convent of Preaching Friars.

Details from Book-covers showing 13 stamps in use in the Bindery of the Convent of Preaching Friars at Vienna at the end

of the xv century. Their library mark was an escucheon charged with the letter p, ensigned with a large crown.



From the Bindings of MSS. 18,315, 18,374, and 18,375. British Museum.
D. 518-520-1887.

641

BASEL.

Side of a Book-cover ($14 \times 9\frac{1}{2}$ in.). The centre, adorned with a diaper produced by a lozenge-shaped stamp representing a double-headed eagle displayed ensigned with the imperial crown, is surrounded by three rows of rectangular stamps separated from each other by four-line fillets. The stamps employed are: in the innermost row, a stag passant; in the second, an undulating spray of foliage and flowers; and in the outermost, a double-headed eagle displayed. The space between this and the edge of the cover is stamped alternately with a fleur-de-lys within a lozenge, and a sexfoil.

From the Binding of *Missale Basiliense*.

D. 115-1887.

642

Part of the side of a Book-cover adorned with four bands of roll-produced ornament separated from each other by five-line fillets: 1, a flowing branch of foliage and flowers with a bird holding with its claws a scroll inscribed, **babylus**. 2, a flowing branch of foliage and flowers with grotesque nude figure of a female, and a crane, 3, interlacing strap-work, the interspaces occupied by sexfoils; 4, conventional foliage.

From the Binding of a MS. treatise on medicine entitled *Lilium*, by BERNARD DE GORDONIS of Montpellier. Library of the Academy of Sciences, Buda-Pesth.

D. 522-1886.

I have seen the same stamps on the Binding of a copy of the *Legenda S. Katherinae*. Strassburg, 1500. They occur also on the Binding of RAPHAELIS VOLATERRANI *Commentaria Urbana*. Parrhisii, 1511, in the Art Library.

643

AUGSBURG.

Details from the side of a Book-cover adorned with a floral diaper and several bands of ornament, one of which is formed by a succession of scrolls inscribed **maria**, the intervening spaces

stamped with flowers and fruit; another of fleur-de-lisé cresting, and a third of interlacing strapwork.

From the Binding of *Missale Augustense*. Augustae, 1491. Royal Library, Munich. D. 488-1887.

644

LUENEBURG.

Seventeen stamps: 1. Circular, the Resurrection. 2. Circular, the B. Virgin and Child. 3. Octagonal, the Pelican in its piety. 4. Lozenge-shaped, a heart transfixd by an arrow surrounded by rays of glory. 5. Lozenge-shaped, a heart transfixd by an arrow, with a cinquefoil and a quatrefoil. The remainder, floral and foliated ornaments.

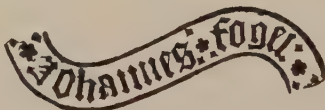
From the Bindings of three copies of *Missale Magdeburgense*, Lubecae, 1480; and of *RABANUS MAURUS, Opus de Universo*, Argentorati, 1480; all from churches at Lueneburg, the last bound in 1484.

D. 128-1887, and 136-1889.

645

FRANCONIA. John Fogel.

Details from the sides of a Book-cover adorned with eleven stamps. One of these represents a half figure of a man, crowned and encircled with foliage, playing on a lute: another, a curiously interlaced knot of cable work; a third, in the form of a scroll, bears the name of the binder.



From the Binding of *ARTESANI DE AST, Commentarium in lib. iii-vi Decretalium*, MS. of the xv. century from the abbey of Bildhausen.

D. 162 and 162A-1887.

These with eight others which adorn the binding of a MS. in the Germanic Museum, Nürnberg, are figured in the Catalogue, p. 40, n°.164.

646

FRANCONIA. BAMBERG.

Details from the side of a Book-cover adorned with four stamps, one of which represents a half-figure of a man, crowned and encircled with foliage, playing on a lute.

From the Binding of *Missale Ordinis S. Benedicti*. Babenbergae, 1481. D. 161-1887.

647

EICHSTAEDT. John Fucker.

Five stamps, the chief of which are : 1, lozenge-shaped, an imperial eagle displayed ; 2, a scroll with the binder's name, **iohannis fucker**.

From the Binding of *Breviarium Eystetense*. Eustadii, 1483. Royal Library, Munich. D. 1414-1887.

648

AUSTRIA. MÖLK. Benedictine Monastery.

Twenty-four stamps, used by the monks of Molk to adorn the bindings of their books. The stamps here figured appear to have been their library marks.



From the Bindings of different copies of *Missale Benedictine religionis monachorum cenobii Mellicensis*. Nurnbergae, 1484. Abbey Library, Molk. D. 440-1886.

649

TYROL. Monastery of Sant Georgenberg, near Schwatz.

Six stamps in use in the Bindery of the Monastery of S. Georgenberg at the end of the xv century : 1, cordate, a palmated leaf ; 2 and 3, lozenge-shaped, an eagle displayed, and a spray of foliage ; 4, a double rose ; 5 and 6, two floral ornaments ; these within compartments formed by intersecting three-line fillets.

From the Binding of two MSS. (18,329 and 18,371). British Museum. D. 900 and 901-1889.

650.

BAVARIA. BENEDICTBEURN. Benedictine Abbey, 1482.

Details from the sides of a Book-cover. The obverse cover is divided into lozenge-shaped and triangular compartments by diagonal three-line fillets, stamped at the points where they intersect one another with a trefoil. The four central compartments are occupied by a lozenge-shaped stamp enclosing a conventional flower, and having a spray at each angle, produced by four tools ; the triangular compartments at both head and foot are stamped with an escutcheon, charged with the arms of the abbey ; two pastoral staves in saltire ; those at the sides, with a scroll inscribed **benedicte pewr** each





partments at both head and foot have a large quatrefoil within a lozenge, and those at the sides, a scroll with the name of the abbey. The whole enclosed within a three-line fillet.

From the Binding of **BONIFACIUS VIII.** *Liber sextus Decretalium cum notis IOHANNIS ANDREAE.* Nurenberge, 1482. British Museum.
D. 141 and 142-1889.

651

BAVARIA. BENEDICT BEURON. Benedictine Abbey.

Details from the sides of a Book-cover. One side is divided into lozenge-shaped compartments by diagonal three-line fillets, stamped with a trefoil at the points where they intersect each other. The four central compartments are occupied by a conventional ornament of palmated foliage; the triangular, at the head and foot, by an escutcheon with the arms of the abbey, and those at the sides, by a scroll inscribed **benedicte pwwr.** The other side is similarly divided by bands, bordered by three-line fillets, and stamped with detached links of chain ornament, or with flower buds, and with a cruciform ornament at the intersections. The lozenge-shaped compartments are adorned with a conventional flower; the triangular, at both head and foot, with a lion within a circle, and those at the sides, with the label above described.

From the Binding of *Malleus maleficarum.* Nurnbergae, 1494.

D. 439-1886.

652

FRANCONIA. WUERZBURG.

Details from the sides of Book-covers. Roll-produced border (172 × 20 m.), foliage and flowers; on a scroll, the binder's name, apparently **m. cobnrad.** Twenty-five stamps, with heraldic emblems or floral ornaments.

From the Bindings of different copies of *Missale Herbipolense*, Herbipoli, 1481 and 1484. Libraries of the University and of the Historical Society, Würzburg.

D. 119-122-1887.

653

FRANCONIA. WUERZBURG.

Eleven stamps; 1, a flowing stem of foliage, with figures within the curves; the first, a bearded woodhouse, armed with a pole, is

followed by a nude woman, in a suppliant attitude, with outstretched arms and dishevelled hair; on the ground behind her, an infant; the third figure, a young woodhouse, accompanied by a dog, is about to let fly an arrow at one of two birds, perched on the branches above; * 2, a lozenge-shaped stamp, with a gryphon; 3, another, with a heart transfixd with an arrow, surrounded by three trefoils and a sexfoil. 4-11, Floral and foliated ornaments.

From the Bindings of two copies of *Missale Herbipolense*. Herbipoli, 1493. Library of the Historical Society, Wuerzburg, and Royal Library, Eichstaedt. D. 117 and 118-1887.

* This same stamp adorns the loose cover of a Missal in the Germanic Museum, Nürnberg, reproduced, but inexactly, in the Catalogue, p. 25, n°. 35.

654

BAMBERG. c. 1491.

Details from sides of Book-covers, showing a large variety of ornamental stamps used by the binders of Bamberg, during the last decade of the fifteenth century. Amongst these are four lozenge-shaped stamps, with heraldic emblems; 1, an eagle displayed; 2, a gryphon on a star-besprinkled field; 3, a lion; and 4, a stag.

From the Bindings of ALBERTUS MAGNUS, *Compendium Theologicæ veritatis*, 1473; and of three copies of *Missale Babenbergense*, 1491. Town Library, Bamberg. D. 112-114-1887, and 930-1889.

655

BAMBERG.

Details from sides of Book-covers, showing a large variety of ornamental stamps used by the binders of Bamberg, towards the end of the fifteenth century. Among these are five lozenge-shaped stamps: 1, an imperial eagle displayed; 2 and 3, unicorns; 4, an eagle displayed; and 5, a two-handled pot of flowers; a double cinquefoiled rose; an **III** surmounted by a crown within a circle; a ragged staff entwined with foliage, flowers, and fruit.

From the Binding of: 1, 2, ALBERTI MAGNI *Sermones*. Spiris, 1478, and Rutlingen, c. 1490. British Museum. 3. *Liber Horarum canonicarum secundum rubricam ecclesie Babenbergensis*, 1484. Royal Library, Munich. D. 925, 926, and 929-1889.

656

NÜRNBERG.

Part of the side of a Book-cover. The interior is divided into double cusped ogee-shaped compartments, stamped either with a flower, a vine branch with grapes, a flower spray, or a figure of S. John the Evangelist. The innermost border is stamped with a succession of flower sprays; the next, at the head and foot, with dogs pursuing stags, and at the sides, with vine branches and grapes; the third, with flowers at the angles, and scrolls

inscribed **maria** in the centre ; the outermost, with roses at the angles.

From the Binding of *Buch der Ordnung und Statuten des edlen Ordens des Guldener Fels*. Germanic Museum, Nürnberg.
D. 146-1887.

657

NÜRNBERG.

Details from the sides of a Book-cover ($12\frac{7}{8} \times 8\frac{3}{4}$ in.). The border of one side is stamped alternately with roses and leaves curled round a ragged staff, and the enclosed space divided into double cusped ogee-shaped compartments, occupied alternately by a flower or by four leaves juxtaposed so as to form a saltire cross ; at the head is the name of the author of the book. The other side has a flowing border of leaves, the enclosed space being stamped with gryphons within lozenges, and with the mark of the bindery, a heart transfixd with an arrow.

From the Binding of *PLATINA, Vitae Summorum Pontificum*. Nuren-berge, 1481. Germanic Museum, Nürnberg.
D. 147-1887.

658

NÜRNBERG. c. 1485.

Details from the side of a Book-cover. 1. Lozenge with the double eagle displayed ensigned with the imperial crown. 2. Lozenge with a vase of flowers. 3. A double rose. 4. Lettering in large bold characters.

From the Binding of *BARTHOLOMEUS ANGLICUS. Tractatus de proprietatibus rerum*. Nurenberge, 1483.
D. 914-1889.

659

NÜRNBERG.

Details from the sides of a Book-cover ($14 \times 9\frac{1}{4}$ in.) divided into cusped double ogee-shaped compartments, occupied alternately by a flower, or by a medallion containing a half-length figure of an archer. At the head is the title **Schatzbehalter des ewiger seligkeit**. Immediately beneath is a fluted riband, between the folds of which are the letters **i h e s u s**. The border at the sides and foot is stamped alternately with a ragged staff, enwreathed with foliage, and the medallion above described. The other side is diapered with gryphons and eagles displayed, both within lozenges.

From the Binding of *Das Buch der Schatzbehalter oder Schrein der waren Reichtümer des heils unnd ewiger Seligkeit*. Nürnberg, 1491. British Museum.
D. 145-1887.

660

NÜRNBERG.

Part of the side of a Book-cover. In the middle, a vertical panel divided into seven compartments by two undulating stems, alternately uniting and receding from each other; the central compartment is occupied by a lion within a circle; each of the other six, by a large leaf. There is a double border, the inner one stamped with a ragged staff entwined with foliage; the outer, with a succession of conventional flowers alternating with roses.

From the Binding of *GUILHERMI PARISIENSIS Opera*. Nurnberge, 1496.
D. 555-1887.

661

NÜRNBERG. c. 1500.

Details from the side of a Book-cover. 1. An eagle displayed within a circle, an acorn, a leaf, and a scroll inscribed **maria**.

From the Binding of *S. BONAVENTURA super libros Sententiarum ed.*
I. WYMPFLING. Nurnberge, 1500. D. 916-1889.

662

Part of the side of a Book-cover divided by five-line fillets intersecting each other at right angles, into nine compartments adorned with large double roses within circles, between which are lozenges with a dog or stag, on a ground sprinkled with lions, with the device and initials of the binder, flowers, sprays of foliage, cinquefoils, and stars. The sides of the frame, formed by intersecting fillets, are stamped with a row of arrow-pierced hearts within lozenges, and two rows of small, stars; the square compartments at the angles with a double rose within a circle.



From the Binding of *Missale Romanum*, 1491. Royal Library, Munich.

663

Part of the side of a Book-cover, divided, by five-line fillets intersecting each other at right angles, into compartments adorned with large double roses within circles between which are small lozenges with a stag, a dog, or a fleur-de-lys. The sides of the frame are stamped with a row of arrow-pierced hearts within lozenges, and the space between these and the edge of the cover with floral and foliated ornaments.

From the Binding of a Manuscript (10,929). British Museum.
D. 924-1889.

664

LUENEBURG.

Eleven stamps: floral diapers, border ornaments; a rectangular stamp bearing a double rose; and a lozenge-shaped stamp, with a gryphon.

From the Binding of *Missale secundum morem Magdeburgensem*. Magdeborch, 1486. Town Library, Lueneburg. D. 130-1887.

665

LUENEBURG.

Details from the sides of a Book-cover; two floral diapers and three ornamental borders.

From the Binding of *Missale secundum morem Magdeburgensem*. Magdeborch, 1486, from a church at Lueneburg. D. 129-1887.

666

Details from a Book-cover, one side of which is divided into rectangular panels, stamped in the centre with a flower spray within a cusped double ogee-shaped outline, and, in each angle, with foliage. The other side is divided by diagonal three-line fillets into lozenge-shaped compartments, stamped with roses and flower-sprays. Both are bordered by a band of flowing foliage wound round a ragged staff.

From the Binding of *Missale Sleszwicense*. Sleswick, 1486. Royal Library, Copenhagen. D. 148-1887.

667

Part of the side of a Book-cover. A rectangular panel stamped in the centre with a flower spray within a cusped double ogee-shaped compartment formed by two stems, and, in each angle, with foliage. The frame formed by three-line fillets is adorned with a ragged staff entwined with foliage.

From the Binding of *Breviarium*, 1491. D. 922-1889.

668

BAMBERG. Convent of Preaching Friars. c. 1500.

Four stamps in use in the Bindery of the Dominican Convent, Bamberg, at the end of the fifteenth century: 1, a double rose; 2, a ragged staff entwined with foliage; 3, a sex-foil; 4, the stamp of the convent library.



From the Binding of GABRIELIS *Sermones de festivitibus Christi*. 1499. D. 921-1889.

669

BAMBERG.

Details from sides of Book-covers, showing stamps used by the binders of Bamberg at the end of the fifteenth century. 1. Cir-

cular, the B. Virgin and Child standing on the moon, surrounded by an aureole. 2. Lozenge-shaped, a gryphon. 3, 4. Oblong : a stag-hunt; a flowing stem of foliage with flowers and fruit. 5. A floral ornament within a double ogee-shaped compartment formed by two stems alternately uniting and receding from each other.

From the Binding of *Missale Bambergense*. Babenbergae, 1499 and 1507. Royal Library, Munich. D. 927 and 928-1889.

670

Part of the side of a Book-cover. Central vertical panel, diapered with conventional flowers and foliage within cusped double ogee-shaped compartments; at the head and foot, a band of flowing foliage alternating with roses.

From the Binding of *Missale Herbipolense*. University Library, Wuerzburg. D. 552-1887.

671

AMORBACH. Abbey.

Details from the sides of a Book-cover, showing stamps used by the monks of the Abbey of Amorbach to adorn the bindings of their books. One of these appears to have been the library stamp.



From the Binding of a Missal. University Library, Würzburg. D. 441-1886.

672

Details from the side of a Book-cover. The centre is occupied by two stems alternately uniting and receding from each other, forming cusped double ogee-shaped compartments enclosing a circular medallion with the Holy Lamb; the spaces between these and the surrounding frame are stamped with a lozenge bearing a foliated ornament, and the frame itself, with double roses within circles and eagles displayed within lozenges.

From the Binding of *Agenda Maguntinense*. Royal Library, Copenhagen. D. 939-1889.

673

TRIER.

Seven stamps, the chief of which are an escutcheon, with the arms of the diocese of Trier quartered with those of Bishop James von Baden, 1503-1511, and a rectangular stamp, with an ape seated, holding up a mirror.

From the Binding of *Missale Trevirense*, c.1488. British Museum. D. 1426-1887.

674

COELN.

Band adorned with escucheons, separated from each other by two sprays of intertwining foliage; the escucheons are charged: one, with the arms of the city of Coeln; another, with those of the cathedral; and the third, with a bend wavy, in chief, the letter **D**.

D. 479-1887.

675

COELN. 1493.

Five stamps from the side of a Book-cover: 1, an escucheon with the arms of the city of Coeln; 2, rectangular; beneath a depressed canopy, S. Paul, standing, with his right hand resting on a sword; 3, lozenge; a vase with three flowers in it, the space between it and the border adorned with foliage; 4, lozenge; a vase between two stars; 5, circular; a unicorn passant regardant; 6, circular; a double four-leaved flower.

From the Binding of *Speciale Missarum*, 1493. Royal Library, Copenhagen. D. 480-1887.

676

COELN.

Part of the side of a Book, divided by three-line fillets into compartments,* adorned with a variety of stamps, amongst which are: 1, an escucheon with the arms of the city of Coeln within a circle; 2, a lozenge, S. Laurence holding a gridiron in his right hand and a palm branch in his left.



From the Binding of G. PARALDI, EPISCOPI LUGDUNENSIS, *Summa Virtutum ac Vitiurum*. Basileae, 1497. D. 482-1887.

* The bevelled portions of the edges are also bordered by three-line fillets.

677

LUEBECK

Details from the sides of Book-covers adorned with a variety of stamps and roll-produced borders. Among the former are: 1, a circular medallion, with a half-length crowned figure of the B. Virgin and Child on an upturned crescent moon, surrounded by rays with small round dots between them; 2, a similar medallion, but without any dots; 3, a lozenge, with a full-length crowned figure of S. Katherine, with a wheel at her side and a sword in her left hand; 4, an oval stamp, with a full-length crowned figure of the B. Virgin with the Child on her left arm,

standing on an upturned crescent, and surrounded by rays; 5, a lozenge, with a bleeding heart transpierced by an arrow.

From five copies of the *Missale Lubicense*. Town Library, Lübeck; University Library, Kiel; and Ducal Library, Wolfenbuette.

D. 134-138-1887.

678

Part of the side of a Book-cover divided by intersecting vertical and horizontal three-line fillets into nine compartments, that in the centre adorned with two conventional flower sprays enclosed between two flowing cusped bands which, springing from a small rosace at the foot, alternately recede from and rejoin each other; the spaces on each side are stamped with labels bearing the holy name, *ih̄s*, and lozenges with fleurs-de-lys. The compartments at the head and foot have each a label with *Silvester*, the name of the patron saint of the monastery or of the binder; those at the sides are adorned with a lozenge charged with a large fleur-de-lys between two rose bushes within circles; above and below which are medallions with the Evangelistic animals. The compartments at the angles are plain.

From the Binding of a Manuscript Latin Psalter. Town Library, Bremen.

D. 133-1889.

679

Details from the side of a Book-cover, stamped with conventional flowers in double ogee-shaped cusped compartments formed by flowing stems alternately receding from and rejoining each other; enclosed within a border formed by parallel fillets and stamped with a peculiar undulating pattern on a star-sprinkled ground.

From the Binding of *Missale Magdeburgense*, 1497. Town Library, Lüneburg.

D. 137-1889.

680

Details from the side of a Book-cover. 1. Panel (75 × 47); in the centre, a floriated ornament within a double-ogee cusped stem; in each corner, a foliated ornament. 2. Band, a ragged staff entwined with foliage and double roses. 3. A scroll, inscribed *maria*.

From the Binding of *Missale Ordinis S. Benedicti*. Spiris, 1498. Royal Library, Copenhagen.

D 162-1889.

681

Part of the side of a Book-cover. Central panel stamped with conventional flowers in double ogee-shaped cusped compartments formed by flowing stems alternately receding from and rejoining each other, enclosed within a mitred frame formed by three-line fillets adorned at intervals with blue-bottle flowers.

This is surrounded by two roll-produced bands of flowing stems of foliage and flowers, and a third of fleur-de-lisé cresting separated from each other by four-line fillets. The outer frame is stamped with cordate palmated leaves.

From a Binding. British Museum.

D. 938-1889.

682

Details from the sides of Book-covers. A diaper of conventional flowers within double ogee-shaped cusped compartments; an oblong stamp with two hounds running in a wood; a label inscribed **Q maria**; besides others described under 681.

From the Binding of two copies of *Missale Saltzburgense*. Nurnbergae, 1492.

D. 936 and 937-1889.

683

Details from the sides of Book-covers. Four bands of roll-produced ornament: 1, a stag hunt; 2, a flowing stem of foliage and flowers with birds; 3, a diaper of conventional flowers in elliptical compartments formed by two flowing stems; 4, interlacing strap-work with cinquefoils in the openings.

From the Binding of two copies of *Missale Salisburgense*. Nurnberge, 1498. Imperial Library, Salzburg, and Court Library, Darmstadt.

D. 931 and 932-1889.

684

Details from the side of a Book-cover. 1. Band, a flowing stem of foliage and flowers with birds. 2. Band, interlacing strap-work with cinquefoils in the openings.

From the Binding of *Breviarium Saltzburgense*. Nurnberge, 1497. Imperial Library, Salzburg.

D. 889-1889.

685

Details from the side of a Book-cover. 1. Band, a flowing stem of foliage and flowers with birds as on 684. 2. Band, a huntsman spearing a stag pursued by two hounds; conventional trees and herbage. 3. Band, fleur-de-lisé cresting. 4. Narrow band of cinquefoils alternating with foliage.

From the Binding of *Missale Salisburgense*. Nurnberge, 1498. Imperial Library, Salzburg.

D. 888-1889.

686

AUGSBURG. c. 1499.

Details from the sides of Book-covers. 1. Band, a flowing stem of foliage with flowers and birds. 2. Band, a huntsman spearing a stag pursued by two hounds; conventional trees. 3. Band of interlaced strap-work with cinquefoils in the openings.

From the Binding of two copies of the *Missale Pataviense*. Augaste, 1498. Royal Library, Munich, and Abbey Library, St. Florian.

D. 912 and 913-1889.

687

BAVARIA. TEGERNSEE. Abbey of S. Quirinus.

Details from the side of a Book-cover adorned with eight stamps, flowers, acorns, and a heart pierced with an arrow within a lozenge. The library mark of the abbey of S. Quirinus is drawn with pen and ink inside the cover.

From the Binding of *Sermones peritiles de Sanctis, Biga salutis intitulasi*. Haguenoae, 1497. British Museum. D. 436-1886.

688

BAVARIA. TEGERNSEE. Abbey of S. Quirinus, 1503.

Details from the side of a Book-cover. The border stamped with a succession of floral ornaments: the interior with a diapered pattern, the centre of each compartment being occupied by the mark of the abbey library: a circular stamp, with two cordate leaves pendent from intertwined stems.



From the Binding of FR. A. DE RAMPENGOLIS, *Liber figurarum Biblie*. Venetiis, 1496. British Museum. D. 437-1886.

Inside the cover is this note: "Iste liber attinet venerabili monasterio S. Quirini in Tegernsee anno Domini 1501 per Heinricum abbatem, anno 1503 inligatus."

689

BAMBERG.

Details from the side of a Book-cover, showing eight ornamental stamps in use at Bamberg at the end of the fifteenth century; amongst them two lozenge-shaped stamps with heraldic emblems: 1, a lion rampant; 2, a double eagle displayed ensigned with the imperial crown.

From the Binding of *Missale Babenbergense*, 1499. Town Library, Bamberg. D. 107-1887.

690

BAMBERG.

Details from the side of a Book-cover. Two bands, one with a couple of interlaced dragons; the other with a unicorn, a stag, and flowing foliage.

From the Binding of *Missale Babenbergense*, 1507. Royal Library, Munich. D. 109-1887.

691

BAMBERG. The Augustinians.

Details from the sides of three Book-covers, showing a variety of ornamental stamps used in the binding office of this convent in the first decade of the sixteenth century.

From the Bindings of three copies of the *Missale Babenbergense*, 1507.
Town Library, Bamberg, and Royal Library, Munich.

D. 108, 110 and 111-1887.

692.

Details from the side of a Book-cover adorned with four stamps: 1, circular, imitation of a godroned dish; 2, rectangular, a saltire accompanied by four demi-quatrefoils; 3, a sexfoil; 4, a floral ornament.

From the Binding of *Missale Saltzeburgense*, 1506. Library of the
Ioanneum, Graz.

D. 161-1889.

693

NÜRNBERG. c. 1507.

Details from the side of a Book-cover ($8\frac{1}{4} \times 5\frac{3}{4}$ in.). The frame impressed with a band of flowing foliage and flowers. The enclosed space stamped with a large floriated ornament, within a double ogee-shaped compartment, with leaves springing from the outline

From the Binding of *Vade mecum. Missale Itinerantium. Nurnbergae*,
H. Holtzel, 1507. Royal Library, Munich.

D. 524-1886.

694

NÜRNBERG. c. 1507.

Part of the side of a Book-cover ($8\frac{1}{4} \times 5\frac{3}{4}$ in.). The frame as on 693; the enclosed space stamped with a floriated ornament within a double ogee-shaped compartment formed by curving stems with leaves springing from them.

From the Binding of *Missale Itinerantium. Nurnbergae. H. Holtzel*,
1507.

Richardson, 1.

695

NÜRNBERG. c. 1507.

Part of the side of a Book-cover ($8\frac{1}{4} \times 5\frac{3}{4}$ in.). The frame formed by intersecting three-line fillets, and stamped, at the angles, with a circular floral ornament, and at the sides, alternately, with fleurs-de-lys within lozenges and rosettes in pairs. The enclosed space is adorned with a diaper formed by repeated impressions of a rectangular panel-stamp with a floral ornament within a double ogee-shaped cusped compartment and foliage in each angle.

From the Binding of *Missale Itinerantium, Nurembergae*, 1507 Town
Library, Regensburg.

D. 163-1839.

696

Two stamps : a double rose within a circle, and a floral ornament within a lozenge.

From the Binding of *Missale Itinerantium*. Nuremberge, 1510. Royal Library, Munich. D. 917-1889.

697

Details from Book-covers. Circular stamps : 1, the Holy Face ; 2, the pelican in its piety ; 3, a double rose. Lozenge-shaped stamp, an acorn. Borders : 1, a flowing vine-branch, with foliage, tendrils and grapes ; 2, a ragged staff, with foliage and flowers ; from the calyx of each flower emerges a king with a sceptre in his right hand, and an orb surmounted by a cross in his left ; 3 and 4, a ragged staff, with foliage and flowers.

From the Bindings of two copies of *Missale Halberstattense*, 1511, from churches at Lueneburg. D. 143 and 144-1887.

698

Panel (74 × 43 m.). S. Anthony standing between two trees, holding a long tau-shaped staff in his right hand. Above is a trifoliated canopy, with two large crockets, which fill the spaces in the angles. At the foot of the panel is **Sancte antoni**.

From the Binding of *Breviarium Lubicense*. Nurnbergae, 1513. Royal Library, Copenhagen. D. 112-1886.

699

Panel (71 × 45 m.). The B. Virgin, crowned, holding a sceptre in her right hand, and supporting the Infant Christ with her left seated on a throne with a carved back, beneath a trifoliated depressed arch, supported by two columns. The basement on which these rest bears the words **Sancta : maria**.

From the Binding of N. DE ORBELLIS *Compendium super sententias Parisiis*, 1515. Town Library, Luebeck. D. 2347-1885.

700

COELN.

Four stamps. The chief are : 1, an escutcheon, with the arms of the city of Coeln ; 2, the winged lion of S. Mark within a circle.

From the Binding of *Missale Coloniense*. Parisiis, 1514. D. 481-1887.

701

Details from the sides of Book-covers. Two stamps : a trefoil leaf, and a bunch of foliage ; and four roll-produced bands : 1, hounds pursuing deer, flowering plants in the background ;

2, interlacing strapwork with quatrefoils in the openings; 3, a flowing stem of foliage with flowers and birds; 4, Renaissance foliated ornament.

From the Bindings of: *Missale Salisburgense*. Nurnberge, 1505; *Missale Brixinense*. Basileae, 1511; and *Missale Speciale*. Argentinae, 1514. Imperial Library, Salzburg, and Royal Library, Munich. D. 933-935-1889.

702

COELN.

Band. Peasants, four men and two women, dancing to the music of bagpipes.

From the Binding of P. BERTHORII *Morale reductorium*. Basileae, 1515. Cathedral Library, Hereford. D. 1295-1887.

703

Details from the side of a Book-cover: the border is stamped at intervals with a lozenge containing a fleur-de-lys between two cinquefoils; the enclosed space is divided by four-line fillets into vertical compartments, adorned with double roses within circles, alternating with lozenges in pairs, containing lions, dogs, or stags, the interspaces being relieved with small cinquefoils.

From the Binding of G. BIEL, *Canonis Missae expositio*. Lugduni, 1517. D. 490-1887.

704

COELN.

Panel (108 × 71·5 m.). The Adoration of the Magi. On the right, the B. Virgin, crowned, is seated near a spring, with the Infant Christ on her lap. He is taking a piece of gold from a coffer, presented by the oldest of the three kings, who kneels before him, with his crowned hat on the ground. Behind him are the other two, bringing gifts. Behind the Virgin is seen the roof of a shed, with a star of 12 rays above it. On each side of the panel, on a richly-carved Renaissance pedestal, stands a nude child, holding one end of a garland, to the middle of which is attached an escutcheon charged with the arms of the city of Coeln. On the masonry, below the feet of the Virgin, are the ciphers of the designer and engraver of the panel, and the trade-mark of the binder.



Panel (107·5 × 70 m.). The B. Virgin, with the Infant Christ in her arms, clothed with the sun, and standing on the upturned crescent moon; the nimbus around her head bordered with stars. Below are grassy hills; above, a quadrifoliated cusped canopy,

supported by pinnacled buttresses resting on a basement adorned with trefoils in triangular compartments formed by a continuous zigzag line.

From the Binding of F. PETRI DORBELLI *Quadragesimale*. Parisius. University Library, Amsterdam. D. 126 and 127-1886.

705

LUENEBURG.

Details from a Book-cover, with a double border; the outer one bears a ragged staff with foliage and flowers, from the calyx of each of which emerges a king, holding a sceptre and an orb and cross; the inner band a continuous flowing branch of vine, with foliage, tendrils, and grapes. The enclosed space is adorned with a floral diaper formed by four impressions of a panel stamp, having, in the centre, a large flower spray within a cusped double ogee outline, and, in each angle, a bunch of foliage.

From the Binding of *Missale Ordinis S. Benedicti*. Basilee, 1518, formerly belonging to a monastery at Lueneburg. D. 142-1887.

706

LUEBECK.

Details from the side of a Book-cover adorned with a variety of stamps and a roll-produced border representing a stag pursued by hounds, with a large spray of foliage between them. Among the stamps is a circular medallion with a half-length figure of the B. Virgin, crowned, with the Infant Christ on her right arm, on an upturned crescent moon surrounded by rays.

From the Binding of *Missale Speciale*. Argentinae, 1520. Royal Library, Copenhagen. D. 139-1887.

707

DONAUWERTH. Monastery of the Holy Cross.

Part of the side of a Book-cover stamped with roses, palmated leaves and flower sprays within double ogee cusped compartments.

From the Binding of IOANNIS FABRI *Malleus*. Coloniae, 1524. Germanic Museum, Nürnberg. D. 542-1887.

708

Part of the side of a Book-cover. Central vertical panel divided into compartments by intersecting diagonal three-line fillets, surrounded by three bands of ornament separated from each other and enclosed by three-line fillets: 1, interlaced strap-work with dots in the openings; 2, conventional floral ornaments between two flowing stems alternately uniting and receding from each other; 3, two stems of intertwining foliage terminating in a large six-petalled flower.

From the Binding of *Breviarium Pataviense*. Venetiis, 1517. D. 920-1889.

709

Side of a Book-cover (12×8 in.). The frame formed by three parallel three-line fillets, alternating with bands of roll-produced ornament; the outer band consisting of cresting, the inner, of a slender stem enwreathed with foliage and double roses. The enclosed space is adorned with two vertical rows of double ogee-shaped compartments formed by stems of foliage, within and between each of which is a conventional flower.

From the Binding of *IOANNIS GERSONIS Opera*, Basileae, 1518.

Richardson, 6.

710

Side of a Book-cover ($8\frac{1}{8} \times 5\frac{5}{8}$ in.). Border of Renaissance ornament, within which a mitred frame formed by three-line fillets and stamped with cinquefoils. The enclosed space bordered with a ragged staff enwreathed with foliage, is adorned with two vertical rows of large flower calyxes.

From a loose Book-cover.

Richardson, 74.

711

Side of a Book-cover ($8\frac{1}{8} \times 5\frac{5}{8}$ in.). Frame formed by intersecting two-line fillets; the sides adorned with cresting; the enclosed space divided by intersecting two-line fillets into compartments stamped with a floral ornament.

From a loose Book-cover.

Richardson, 75.

712

NÜRNBERG. 1522.

Three stamps: 1, a double rose; 2, a four-petalled flower, both within circles; 3, oblong, a ragged staff enwreathed with foliage and flowers.

From the Binding of *Reformation der Stat Nürnberg*, 1522. Kunst
Gewerbe Museum, Hamburg. D. 915-1889.

713

NÜRNBERG. 1522.

Three roll-produced bands: 1, a ragged staff enwreathed with foliage and flowers; 2, a two-handled vase from which springs an undulating vine-branch laden with grapes; 3, four busts of a king, Mercury, a man and a woman in medallions alternating with towers, etc.

From the Binding of *Reformation der Stat Nürnberg*, 1522.

D 919-1892.

714

1533.

Side of a Book-cover ($6\frac{3}{4} \times 4\frac{1}{2}$ in.). In the centre a vertical band adorned with conventional flowers in double ogee-shaped compartments formed by two flowing stems as on 708. This is surrounded by three three-line fillets and two bands of ornament : 1, a flowing stem of foliage and flowers with a profile bust of a lady ; 2, a flowing stem of foliage and flowers.

From the Binding of *OVIDII Fastorum libri sex* (Harleian, 2703).
British Museum. D. 919-1889.

715

BAVARIA. TEGERNSEE. Abbey of S. Quirinus, 1530.

Sides of a Book-cover. In the centre, a vertical panel stamped with two large flower sprays and seven cinquefoils, and bordered with an undulating vine-branch. The sides of the frame, which is mitred, bear the monastic library mark (as on 688) and two flower sprays ; at the head is the title *Missale*, and at the foot the date 1530. The whole is enclosed within a roll-produced band of Renaissance ornament : a nude boy, standing on a chalice-shaped cup and supporting a hanap, from which depend two chaplets of beads terminated by tassels.

The other side is bordered by a band of Renaissance ornament, the enclosed space being divided by intersecting three-line fillets into lozenge-shaped and triangular compartments, the latter stamped with a foliated ornament, the former with double roses, that in the centre, however, bearing the larger library mark.



From the Binding of *Missale Itinerantium*. Royal Library, Munich.
D. 435-1886.

716

COELN.

Panel (68×113 m.). The Adoration of the Magi. To the left, the B. Virgin seated at the entrance to the stable ; behind her, Joseph, the ox, and the ass. To the right, the Magi, one bareheaded, kneeling, offering his gift ; behind him, the other two, standing



crowned, holding up their gifts. Between these two, the binder's trade-mark. Frame adorned with foliated ornament and two owls; a six-petalled flower at each angle.

From the Binding of *Evangelistarium* M. MARULI SPALATENSIS. Coloniae, 1532. Cathedral Library, Worcester. D. 1309-1887.

717

SAXONY.

Details from the side of a Book-cover. Band (159 × 30 m.) divided into two compartments, with a full-length figure in each beneath a Renaissance arch supported by corbels; the one, a man, turned to left, in a furred robe and cap, holds up a sword in his left hand, while his right rests on an escutcheon charged with the arms of the duchy of Saxony; the other, in similar attire, turned to right, holds a roll of paper in his right hand; the escutcheon, on which his left rests, bears the arms of the electorate of Saxony. Above the head of the former are the initials H H, and of the latter H I. Band of Renaissance architecturesque and foliated ornament, with heads in medallions.

From the Binding of *Missale Numburgense*. Basileae, 1517. University Library, Leipzig. D. 151-1887.

718

Details from the sides of a Book-cover. Each side has a broad ornamental border enclosing a vertical panel. One of these is occupied by a full-length figure of Saint Mary of Egypt being taken up to heaven by seven angels; the other, by a figure of Prudence, represented by a female standing on a serpent, whose tail she grasps with her left hand while looking at herself in a mirror, which she is holding up. Above her head is suspended a garland of foliage.

From the Binding of *Speciales Misse*. Auguste, c. 1510. Town Library, Eichstaedt. D. 483 and 484-1887.

719

SAXONY.

Band (93 × 13 m.). Three busts of men, one wearing a ducal coronet, in medallions, alternating with escutcheons supported by monsters; one of these is charged with the arms of the duchy of

Saxony; another bears  and the third .

From the Binding of *Commentarii Linguae Latinae*. Abbey Library, Westminster. D. 1423-1887 and 902-1889.

720

AUSTRIA.

Band (128×18 m.) divided into three compartments: 1, a fountain; 2, the Samaritan woman with a ewer; 3, Christ with a cup; by his feet the initials H S.

From the Binding of *Missale Salisburgense*, 1515. Royal Library, Munich. D. 153-1887.

721

1528.



Border (164×18 m.) of Renaissance ornament: vases and foliage alternating with four escucheons bearing: 1, an eagle displayed; 2, a man's head nimbed; 3, a lion rampant; 4, the letter W. At the side of the third escucheon and the vase beneath it are the initials I H and the date 1525. Ornamental borders, escucheons, and other stamps.

From the Binding of *Herbarius*. Straszburg, 1525, executed in 1528. D. 520-1886.

722

COELN. I. W. c. 1535.

Details from the sides of Book-covers. 1. Band (138×14 m.) of flowing branches of foliage; within one of the curves, an escucheon, bearing a flowering branch slipped, in chief a star, above which are the binder's initials.

2. Band (98×14 m.), with three escucheons, bearing: 1, the arms of the empire; 2, those of the city of Coeln; and 3, the device of the binder, immediately below which are the initials I W and a covered vase; the intervening spaces are filled with foliated ornament.

D. 549 and 550-1887.

723

COELN. I. W. c. 1535.

Two bands, the one (114×9.5 m.) adorned with three couples of men and women, alternating with Renaissance ornament; the other (107×15 m.), with escucheons, charged with the arms of the empire, and of the city of Coeln, and the device of the binder, with his initials, the intervening spaces being filled with ornament.



From the Binding of DIONYSII CARTHUSIANI *Enarrationes piae*. Coloniae, 1534. University Library, Utrecht. D. 548-1887.

724

COELN.

Band (B. 12·5 m.) of Renascence ornament, with an escucheon bearing the arms of the city of Coeln, and two figures of men standing, each holding up a ring.

From the Binding of *Canones Concilii Provincialis Coloniensis*. Coloniae, 1538. D. 544-1887

725

COELN. I.B.



Details from the side of a Book-cover. Three bands of ornament; one of these (117 × 14 m.) bears three escucheons, charged with the arms of the empire and of the city of Coeln, and the trade-mark of the binder with his initials.

From the Binding of I. CASSIANI *libri xii paraphrasticè redditi a D. DIONYSIO CARTHUSIANO*. Coloniae, 1540. University Library, Utrecht. D. 547-1887.

726

Sides of a Book-cover ($6\frac{3}{4} \times 4\frac{1}{4}$ in.). Frames formed by parallel three-line fillets, and adorned with roll-produced ornament, that on one cover consisting of foliage springing from a straight stem, that on the other, of a flowing stem of foliage with an archer discharging an arrow at a bird. The enclosed panels are adorned with four vertical bands of ornament.

From the Binding of RABANI MAURI *Opera*. Coloniae, 1532. Richardson, 10.

727

LÜNEBURG.

Impression in ink of a bookbinder's wooden panel stamp adorned with arabesque curves charged with a variety of leaf forms, within a border of flowing arabesque foliage.

From the original wooden block, Kunst-gewerbe Museum, Lüneburg. D. 134-1889.

728

LÜNEBURG.

Impression in ink of a bookbinder's panel stamp. In the centre, Renascence foliated ornament within a lozenge on each side of which is a fish terminating in leaf forms, the whole surrounded by four bands of interlaced rings connected with four large foliated corner ornaments.

From the original wooden block. Kunst-gewerbe Museum, Lüneburg. D. 135-1889.

729

Band (193·5 × 14 m.) divided into four compartments containing figures of Faith, with a chalice and host in her right hand, and a cross in her left; Hope, looking up to heaven with joined hands, an anchor and spade at her feet; Charity, with an infant in her arms and another at her side; and Fortitude leaning on a pillar, and holding another beneath her left arm. Two sprays of foliage form a canopy over each figure. On tablets beneath are: **FIDES**. **SPES**. **CARITAS**, **FORTITVDO**.

From the Binding of *Missale Salisburgense*. Venetiis, 1515. Royal Library, Munich. D. 159-1887.

730

BAMBERG.

Band (174 × 13 m.). Four full-length female figures, with an inscribed tablet at the foot of each. 1. **FIDES**, holding a chalice with the host and a cross. 2. **SPES**, looking up to heaven, an anchor and spade at her feet. 3. **CARITAS**, a child in her arms, another at her side. 4. **FORTITUDO** leaning on a column.

From the Binding of *Missale Babenbergense*, 1499. Town Library, Bamberg. D. 1422-1887.

731

1540.

Details from the side of a Book-cover. In the centre, a panel (80 × 46 m.) representing the B. Virgin surrounded by a flamboyant aureole and standing on an upturned crescent, holding a sceptre in her right hand and the Infant Christ on her left arm, in a vaulted niche of Renaissance style. Roll-produced border (B. 17 m.), with half-length figures in projecting hexagonal balconies beneath round arches with foliated ornament above them. One of the figures represents the archduke **FERDINAND**, another the archduke **LOUIS**, **LVDOLPH**. 1540.

From the Binding of *Missale ad usum ordinis Fratrum Praedicatorum*. Venetiis, 1484. University Library, Graz. D. 517-1886.

732

1541.

Band (147 × 17·5 m.) divided into four compartments: 1. Cupid. 2. Lucretia stabbing herself; in the background, the initials **A M**. 3. A female figure (Sweetness?) holding a flower spray. 4. Another (Prudence?) holding up a mirror; in the background, the initials **EM**, and on the front of the projecting balcony in which she stands, the date 1541.

From the Binding of *Missale Lubicense*. Royal Library, Copenhagen. D. 140-1887.

733

Details from the side of a Book-cover. Band (99.5×23 m.) divided into two compartments with half-length figures of a prince in a furred robe holding up a sword, and a princess with a flower spray, standing at arched openings. Band of Renaissance ornament with busts in medallions.

From the Binding of *Missale Lubicense*. Royal Library, Copenhagen.
D. 141-1887.

734

1544.

Side of a Book-cover adorned with two roll-stamps with three-quarter length female figures in semi-hexagonal balconies. On the larger of the two are a female, Suavity? holding a flower, 1544; *PRVDENTIA* looking at a mirror; *LVCRECIA* stabbing herself, and *IVSTICIA* with sword and scales. On the smaller are *FIDES*, 1544, *SPES*, *CHARITAS*, and Justice with the usual emblems.

From the Binding of *Breviarium Argentinese*, 1511. D. 923-1889.

735

1545.

Band (181×20 m.) with half-length figures in projecting semi-hexagonal balconies. 1. David harping; on the parapet is the date 1545. 2. Christ holding an orb surmounted by a cross, his right hand raised in the act of blessing. 3. S. John Baptist holding a book in his left hand, and pointing downwards; above his shoulders the initials H R. 4. S. Paul holding a sword, his left hand resting on a book; on the parapet is the cipher HR. On tablets beneath the figures are these inscriptions: 1. DE FRVCTV | VENTRIS TVi ponam super sedem tuam. 2. DATA EST | MIHI OMNIS potestas. 3. ECCE AGNVS | DEI QVI TOLLIT peccata mundi. 4. APPARVIT | BENIGNITAS ET HVmanitas. Band: Renaissance foliage alternating with medallion profile busts.

D. 494-1886.

736

Band (168×17 m.) with half-length figures in projecting balconies: 1. Isaiah, holding a scroll. 2. David crowned, harping. 3. Christ risen from the tomb, holding a cross-surmounted orb and blessing. 4. S. Paul, his right hand resting on a book, a sword upheld in his left. On tablets beneath these are the following texts: 1. SVPER SOL | IVM DAVIT. 2. DE FRVCTV | VENTRIS. 3. DATA EST | MIHI OIS. 4. APPARVIT | BENIGNITA.

From the Binding of *Souter Liedekens*. Antwerp, 1511. Royal Library, Buckingham Palace.
D. 515-1886.

737

NÜRNBERG. 1549.

Details from the side of a Book-cover. Border, centre, and corner-pieces of interlaced curves and foliage.

From Bindings of two copies of J. NEWDOERFFER, *Ein gute Ordnung und kurtze Unterricht der furnemsten Grunde aus denen die Jungen zierlich Schreybens enz. unterricht und geübt mogen werden.* Nürnberg, 1549. British Museum. D. 169-1888.

738

SAXONY. c. 1550.

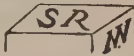
Panel (154 × 89 m.). Full-length figure of Luther, standing turned slightly to left, holding with both hands an open book bearing these words: IN SILENCIO ET SPE|ERIT FOR|TITUDO|VESTRA|VIRTUS|MEA IN IN|FIRMITA|TE PER|FICITVR. On each side is a column richly carved in the Renaissance style, with a nude boy on the capital bearing an escutcheon charged, the one, with the arms of the elector of Saxony, the other, with a rose having a tau cross in the heart. In the background are seen a church and a castle. On the plinth, between the reformer's feet, is Cranach's well-known device,  and on stones, amid the herbage beyond, the engraver's initials , and MARTINVS LVTHER.

From a loose cover.

D. 493-1887.

739

SAXONY. c. 1550.

Panel (154 × 88 m.). Full-length figure of Luther, an imitation of Cranach's design. The initials of the designer and the engraver are on a block of stone to the right,  and MARTINVS LVTH. on a scroll at the foot.

From a loose cover.

D. 494-1887.

740

SAXONY. c. 1550.

Panel (156 × 90 m.). Full-length figure of Melancthon standing turned slightly to right, beneath an arch of Renaissance style. He wears a furled robe and holds with both hands an open book bearing an inscription ending with these words: ORA ET LABORA. At his feet, on a scroll, PHILIP MELANTH, and Cranach's well-known device; on a block of stone, to l., the engraver's initials, TK. In the background, little bits of landscape with buildings, and on the capitals of the pillars, two boys seated holding escutcheons, the one bearing the arms of the duchy of Saxony, the other, the brazen serpent on the tau.

From a loose cover.

D. 497-1887.

I 61140.

8

741

FRANCONIA. WUERZBURG.

Side of a Book-cover (179 × 118 m.). The outer border stamped with busts of men in circular medallions alternating with foliated ornament. Within this, a narrower border of cinquefoils surrounded by garlands of leaves alternating with foliage. In the centre, within an oval surrounded by flamboyant rays of glory, is a figure of the B. Virgin holding the Divine Infant in her arms, and standing on an upturned crescent moon; the background sprinkled with stars.

From the Binding of *Breviarium Ordinis S. Benedicti*. Nurnberge, 1493. University Library, Wuerzburg. D. 527-1886.

742

COELN. 1551.

Details from the side of a Book-cover. Band (195 × 16 m.) divided into six compartments, each containing a three-quarter length female figure. 1. A crowned female, Sweetness? holding a lily, dated 1550. 2. PRVDENCIA holding up a mirror. 3. POLIA playing the harp. 4. IVDIT with a sword and the head of Holofernes. 5. CLEOPATRA crowned, holding an asp to her breast. 6. LVCRECIA in the act of stabbing herself.

Band (193 × 19 m.). Gracefully curving vine branches with grapes alternating with four medallions containing profile busts of a crowned monarch, two helmeted warriors, one with the cipher **NP** and a bareheaded man, dated 1551.

From the Binding of D. DIONYSII CARTHUSIANI *Enarratio epistolarum et evangeliorum de sanctis*. Coloniae, 1542. University Library, Utrecht. D. 149-1886.

743

COELN. 1551.

Details from the side of a Book-cover. Band (167 × 13.5 m.) divided into four compartments each containing a three-quarter length female figure, beneath a canopy of foliage: 1. VIDES holding a chalice surmounted by the Host, and a cross. 2. IVSTICIA with a sword and scales. 3. VORDITVDO with a column in her arms. 4. SPES with an anchor; above the foliage, the same cipher as on 742.

Band (170 × 17 m.). Gracefully curving vine branches with grapes, alternating with three medallions containing profile busts of a helmeted warrior, dated 1551, and of two bareheaded men.

From the Binding of *Biblia*. Lutetiae, 1546.

D. 150-1886.

744

Band (125×10 m.) divided into four compartments containing three-quarter length figures of Sweetness, holding a flower, *IVDIT*, *VENVS*, and *LVCRECIA*, dated 1552.

From the Binding of *CICERONIS Epistolae*. Venetiis, 1544.

D. 1854-1889.

745

COELN.

Band (B. 15 m.). Gracefully curving vine branches with foliage and fruit, and winged boys climbing, alternating with medallions containing profile busts of emperors, one of which bears the same cipher as on 742.

From the Binding of D. ERASMI ROTERODAMI *Adagiorum Epitome*. Lugduni, 1553.

D. 151-1886.

746

1553.

Band (162.5×18 m.) adorned with four half-length figures of *LVCRECIA*, *IVSTICIA*, Sweetness holding a flower dated 1553, and *PRVDENSIA* in semi-hexagonal projecting balconies.

From the Binding of a volume formerly belonging to the Charter-house, at Hildesheim. The Josephinum, Hildesheim.

D. 152-1887.

747

Side of a Book-cover ($5\frac{3}{4} \times 3\frac{7}{8}$ in.). Frame formed by three-line fillets and stamped with a roll; profile busts of men alternating with foliage.

A. A. KONYGSTeyN, *Concordantie Breuires*. Coloniae, 1553.

Richardson, 21.

748

COELN. 1556.

Band (B. 18 m.) divided into four compartments containing three-quarter length figures of *IVSTICIA* with a sword, *CHARITAS*, *PACIENCIA*, and *FORTITVDO* holding a column. Beneath the figure of Justice is the same cipher as on 742, and the date 1556.

From the Binding of *Missale Romanum*. Lugduni, 1554. Town Library, Mentz.

D. 152-1886.

749

1556.

Band (144×13 m.). Christ on the cross with figures kneeling, and half-length figures of S. Bernard, the B. Virgin and S. Katherine. On tablets at the foot of these: the date 1556, S. BERN, MARIA, and S. CATRI.

D. 1424-1887.

750

COELN.

Details from the side of a Book-cover adorned with foliated centre and corner ornaments and a border (141 × 15 m.) with two escucheons charged with the arms of the city of Coeln, and two half-length figures of a man and woman with scrolls bearing the legend O FELIX COLONIA amid foliated ornament.

From the Binding of *Epitome in quatuor libros Sententiarum magistri Petri Lombardi*. Parisiis, 1551. British Museum. D. 546-1887.

751

COELN.

Details from the side of a Book-cover stamped with a small foliated centre ornament and a border (129 × 13 m.) adorned with four oval medallions containing busts of M T CICERO, DIV IVLIVS, VIRGILIVS and another, alternating with escucheons surrounded by monsters and foliage. One of the escucheons bears an eagle displayed; another, the arms of the city of Coeln; a third, quarterly, 1 and 4 blank; 2 and 3, in chief, a star.

From the Binding of M. P. AIALA *de vera ratione Christianismi instructio*. Coloniae, 1554. University Library, Utrecht.

D. 545-1887.

752

COELN. 1557.

Details from the side of a Book-cover. Band (152·5 × 12 m.) divided into four compartments each containing a full-length figure in a semi-hexagonal balcony beneath a canopy of arabesque foliage. 1. Isaiah holding a scroll inscribed SVPER SOLIVM. 2. David crowned, harping. 3. The Child Jesus holding an orb surmounted by a cross, and blessing. 4. S. Paul with uplifted sword and closed book; above his head, the cipher N with the date 1557. At the foot of each compartment the name of the person represented: ESAIA, DAVIT, EMANV, and PAVLS.

Band of vine branches with busts in medallions as above (743).

From the Binding of B. ARIAE MONTANI *Elucidationes in quatuor Evangelia*. Antverpiae, 1575. University Library, Amsterdam.

D. 153-1886.

753

COELN.

Band (187 × 21·5 m.) with four half-length figures in semi-hexagonal balconies. 1. Isaiah with a scroll inscribed SVPER SOLIVM DAVID. 2. David harping. 3. The Madonna. 4. S. Paul with book and sword. Signed with the same cipher as 752.

From the Binding of *Chronica IOHANNIS SLEIDANI*. Pfortzheim, 1557.

D. 155-1886.

754

COELN. 1557.

Details from the sides of a Book-cover. Storied band (198×22 m.) divided into four compartments. 1. Josue triumphing over the 31 kings: 31.KONI.VON.IOSV. In the background the same cipher as on 752. 2. David smiting Goliath: DAVI.SLE.GOL. 3. David and Bathsheba: DAVI.MIT.BERS; above, the date 1549. 4. Solomon kneeling before an idol to which a woman at his side is pointing: SALOM.D.FRA.BE.

Band (143×18 m.) divided into four compartments containing half-length figures, whose names are on tablets beneath: PARIS, PALLAS, IVNO, VENVS; above the head of each is a canopy of woman at foliage and over that of Pallas, the date 1555.

Band (157×8 m.) divided into four compartments with half-length figures standing in semi-hexagonal balconies with Renaissance foliage above their heads; the tablets at the foot of each are inscribed SAVEL, DAVIT, VRIAS, and 1557; the figure of a warrior above the last is probably meant for Joab.

From the Binding of *Biblia Latina*. Stephanus, 1557.

D. 143-145-1889.

755

COELN. 1558.

Details from the side of a Binding. Band (173×14.5 m.). Four medallions containing profile busts of men, one dated 1558, another bearing the same cipher as 752, alternating with panels of arabesque foliage of a metallic character springing from a central knop.

Band (112×11.5 m.) adorned with four three-quarter length figures separated from each other by tablets inscribed: DAVID. ESAIE. EMANV. PAVLI.

Band (98.5×9 m.) adorned with profile busts of men in medallions alternating with arabesque foliage.

From the Binding of *Missale Romanum*. Venetiis, 1555. Town Library, Mentz.

D. 154-1886.

756

COELN. 1559.

Band (195×21.5 m.) divided into three compartments with subjects beneath vaulted canopies. 1. Christ on the cross, at the foot of which are three figures; in the background, the date 1559. 2. The Annunciation. 3. Christ risen from the tomb, trampling on death; on the vaulting of the canopy, the same cipher as 752. On tablets beneath these are the following texts:

IPSE PECC|ATA NOSTRA.

ECCE VIR|GO CONCI.

MORS ERO|MORS TVA.

Band (B. 13 m.). Oval medallions with profile bust portraits of John Huss, Martin Luther, Philip Melancthon and Erasmus, alternating with tablets inscribed with their names; the intervening spaces filled with foliage.

From the Binding of *Missale Argentinense*. Hagnoae, 1520. Diocesan Seminary, Mechlin. D. 156-1886.

757

Details from the side of a Book-cover. In the centre, a panel (81 × 47 m.) representing the B. Virgin, surrounded by a flamboyant aureole and standing on an upturned crescent, holding a sceptre in her right hand and the Infant Christ on her left arm, in a vaulted niche of Renaissance style. Above and beneath is a cinquefoil between two corner ornaments enclosed within a border formed by two-line fillets and stamped with a succession of foliated Renaissance pilasters.

From the Binding of *Rerum Moscovitarum Commentarii* SIGISMUNDO LIBERO authore. Antverpiae, 1557. National Museum, Munich. D. 140-1886.

758

FRANCONIA.

Panel. In the centre an escutcheon with the arms of the Franconian family of Würzburg, ensigned with a helmet, mantling, coronet, and crest, surrounded by four smaller escutcheons.

From the Binding of *Confessio Fidei Catholicae Christiana*. Dilingae, 1557. National Museum, Munich. D. 132-1889.

759

c. 1560.

Details from the side of a Book-cover. Band with half-length figures of Isaiah holding a scroll, David harping, Christ with orb and cross, his right hand raised in the act of blessing, and S. John-Baptist with a lamb, in semi-hexagonal balconies with Renaissance ornament. On the front of the balconies are the inscriptions: SVPER SOLIVM DAVID; DE FRVCTV; DATA EST MIHI POTestas; and ECCE AGNVS Dei. Above the Precursor's shoulders are the initials of the stamp-cutter, H B.

From the Binding of TITI LIVII *Römische Historien*. Meyntz, 1551. All Souls' College, Oxford. D. 146-1889.

760

SAXONY.

Panel (82 × 45 m.). Half-length figure of Luther, turned slightly to left, holding an open book bearing these words: LOQVEBAR DE TESTIMONIIS TVIS IN CONSPECTV REGVM. On the top of the

parapet is the date 1.5.5.6.; beneath it, this inscription: IN. SILENCIO. ET. SPE. ERIT. FOR] TITVDO. VESSTRA. MARTINI. *Lvtheri*. A depressed arch supported by two columns of the Renaissance style terminates the panel above.

From the Binding, dated 1561, of a manuscript (17,973). British Museum. D. 496-1887.

761

SAXONY.

Panel (83 × 45 m.). Half-length figure of Melancthon, turned slightly to rt., holding a closed book. On the front of the parapet are these words: SI. DEVS. PRO. NOBIS. QVIS. CON] TRA. NOS. PHILIPPI. MELANT. Two pilasters support a round arch from which garlands are suspended.

From the Binding, dated 1561, of a manuscript (17,973). British Museum. D. 498-1887.

762

SAXONY.

Details from the side of a Book-cover. Panel (88 × 52 m.). Half-length figure of Melancthon, turned slightly to the right, holding a book. On the front of the parapet is this inscription:

FORMA PHILIPPE TVA EST SED MĒS
TVA NESCIA PINGI NOTA EST ANTE
BONIS ET TVA SCRIPTA DOCENT

Two Renaissance pilasters support an arch, at the spring of which are two figures holding the ends of a garland and escucheons, bearing: one the arms of the duchy of Saxony; the other, the brazen serpent on the tau. Border of undulating foliage.

From the Binding of CASPAR PEUCERUS, *Commentarius de praecipuis generibus Divinationum*. Witebergae, 1560. D. 140-1889.

763

Side of a Book-cover. In the centre, a panel (100 × 63.5 m.) representing Abraham about to sacrifice Isaac, stayed by an angel; in the background are trees, a goat entangled in a thicket, and a farmhouse with a water-mill; this subject is within an elliptical frame of strap-work, at the foot of which is a tablet with the legend: IE GRÖSSER NOHT IE NEHER GOTT. The panel is surrounded by two borders separated from each other by three-line fillets; the inner border stamped with fleurs-de-llys, the outer, with busts of men in medallions alternating with foliated ornament of a metallic character.

From a loose cover.

D. 538-1887.

764

SAXONY. 1558.

Band (209×21.5 m.) divided into four compartments with a subject in each. 1. The Annunciation. 2. Christ on the cross; on the right, Moses lifting up the serpent; on the left, the Centurion pointing to the Saviour to whom a nude man, seated on a block, is looking up with his hands joined in prayer; beneath the arms of the cross are the initials GG, and on the block, the date 1558. 3. Christ risen from the tomb, trampling on death symbolised by a dragon. 4. The Baptism of Christ. Beneath these subjects are the legends:

ECCE VIRGO | CONCIPIET
 ECCE AGNVS | DEI QVI TOL
 ABSORTA ES | MORS IN VIC
 HIC EST FIL | IVS MEVS DI

From the Binding of *Der zwelffte und letzte Teil der Bücher des E.H.D. M. LUTHERI*. Wittenberg, 1572. Museum, Worms.

D. 142-1886.

765

Details from the side of a Book-cover. Storied band (B. 24 m.): 1. The Annunciation, in a vaulted chamber; on a tablet beneath: ECCE VIRGO. | CONCIPIES. 2. The Baptism of Christ; HIC EST FILIVS | MEVS DILECTVS. 3. Christ on the cross; IPSE PECCATA | NOSTRA FORT.

Band (B. 15 m.) divided into four compartments, with half-length female figures in projecting semi-hexagonal balconies, beneath canopies of foliage. 1. FIDES with a chalice and Host. 2. SPES with a spade; above, the initials H.R. 3. CHARITAS. 4. IVSTICIA holding up a sword.

From the Binding of *Missale Cartusianum*. Papiae, 1561, Royal Library, Munich.

D. 495-1886.

766

Band (180×16 m.) with four three-quarter length female figures in projecting semi-hexagonal balconies inscribed on the parapet: LVCRECIA stabbing herself; in the background, the initials of the stamp-cutter: CH; IVSTICIA, scales in her right hand, a sword in her left; PROVIDENCIA holding up a mirror; VENVS holding an arrow.

From the Binding of a manuscript (26,106). British Museum.

D. 487-1887.

767

Storied Band (172×23.5 m.) divided into three compartments by tablets bearing inscriptions: 1. The Sacrifice of Abraham: NVNC COGNOVI QVOD TIM. 2. The vision of Jacob: AMODO VIDEBITIS ANGEL. 3. Christ risen from the tomb trampling on Death: ERO MORS TVA O MORS.

From the Binding of a manuscript (26,106). British Museum.

D. 489-1887.

768

SAXONY. 1562.

Details from the side of a Binding. Panel (80×47 m.). Christ on the cross, with the title on a scroll at the head, and a skull at the foot. Below: SICVT MOSES EXALTAVIT SER. Immediately behind the cross is a Renaissance arch supported by two columns, on the bases of which are the initials C N. In the background, on the right, is the Sacrifice of Abraham, and on the left, Moses lifting up the serpent in the desert. Above the panel are the first owner's initials: I M N, and below it, the date 1562.

Roll-produced Band (199×15 m.) divided into five compartments, each containing a three-quarter length figure in a balcony, on which is inscribed the name of the person represented: APOLLO crowned, with sceptre and harp; CALIOPE crowned, with chaplet and harp; THALIA playing on a mandoline; EVTERPE playing the flute; in the background, the initials C N.; TERPSICHORE playing the fiddle; dated 1549.

From the Binding of *Scriptorum publice propositorum a gubernatoribus studiorum in Academia Wittebergensi*. Wittebergae, 1559.

D. 136-1886.

769

SAXONY. 1562.

Details from the side of a Binding. Panel (80×47 m.). Christ rising from the tomb and trampling on Death symbolised by a dragon. In the background, a city with towers. On each side, a Renaissance column with an architecturesque canopy, in the tympana of which are escutcheons charged with the arms of the Electorate and Duchy of Saxony. At the foot of the panel, the legend: ERO MORS TVA O MORS. On the tomb are the initials C N. Above and below the panel are a fleur-de-lys and two cinquefoils. The frame adorned with the band described above (768).

From the Binding of *Scriptorum publice propositorum a gubernatoribus studiorum in Academia Wittebergensi*. Wittebergae, 1559.

D. 157-1886.

770

Side of a Book-cover. In the centre, a panel (88×47 m.) on which, beneath a rounded arch, is a three-quarter length figure of Justice, holding an uplifted sword in her right hand and a pair of scales in her left. On the front of the parapet is the legend:

IVSTICIE . QVISQVIS . PICTVR
AM. LVMIÑE : CERNIS : DIC. DEVS
EST : IVSTVS : IVSTA : QVE : FAC

The frame is impressed with a band adorned with busts in oval medallions alternating with foliage.

Side of a Book-cover. In the centre, a panel (88×47 m.) on which, beneath a rounded arch, is a three-quarter length figure of

a lady in very rich costume plunging a sword into her breast. On the front of the parapet is the inscription :

CASTA . TVLIT . MAGNAM FORM

AE . LVCRECIA : LAVDEM . FACT

TAMEN . MAGIS . EST . VVLNERE.

The border is adorned with the band above described.

From the Binding of G. SABINI BRANDEBURGENSIS *Poemata*. 1563.

D. 485 and 486-1887.

771

Sides of a Book-cover. In the centre of one side, a panel (77 × 40 m.), on which, beneath a rounded arch is a three-quarter length figure of Justice represented as on 770. On the front of the parapet is the legend :

IVSTICIA QVISQVIS

PICTVRA LVMI NE CE

RNIS DIC DEVS EST IV

the first words of which are repeated on the arch above. The frame is impressed with a band adorned with busts of Huss, Luther, Melancthon, and Erasmus, in oval medallions alternating with foliage and tablets inscribed IOH MAR PHIL and ERA.

The panel on the other side (77 × 40 m.) has a three-quarter length figure of Lucretia similar to that on 770. The inscription on the parapet is :

CASTA TVLIT MAGN

A FORMAE LVCRE LA

VD FACTA T MAG EST

the first words of which are repeated on the arch above. The frame is the same as on the other side, but the spaces between it and the panel are here stamped with sprays of foliage.

From the Binding of *Paradoxae ducenta octoginta*. 1559.

Richardson, 25.

772

Details from the side of a Book-cover. Elliptical centre-piece (73 × 50 m.). Christ and the woman of Samaria at the well. Three-line fillet frame with foliated corner ornaments. Band of Renaissance foliated ornament with masks, figures of huntsmen, etc.

From the Binding of ARISTOTELES. Tiguri, 1563.

D. 154-1889.

773

Details from the side of a Book-cover. Band (181 × 19 m.); four portrait busts within medallions alternating with escucheons, charged with the arms of the personage immediately above ; the interspaces filled with sprays of foliage. The legends on the medallions are IOHAN FRIDE, elector of Saxony ; D. M. LVTHER ;

PHILL. LANTgrave of Hesse and PHIL. MELANcthon. Band (174 × 16 m.) with profile busts within medallions inscribed ERASM. ROTE.; IOANNES HVS; MARTIN LVT.; and PHIL MELAN, the intervening spaces filled with arabesque foliage.

From the Binding of *Commentaires de JEAN CALVIN*. 1563. Cathedral Library, Hereford. D. 1264-1887.

774

NÜRNBERG.

Side of a Book-cover ($6\frac{3}{8} \times 4\frac{1}{4}$ in.). A large panel of strap-work and foliage with a narrow border of Renaissance foliated pilasters between two fillets.

From the Binding of the Album amicorum of Andrew Tucher of Nürnberg, 1566. (MS. 18,973.) British Museum. D. 556-1887.

775

1567.

Details from the sides of a Book-cover. Panel (78 × 41 m.). The Fall of Adam. On the right, the tree of knowledge of good and evil. Eve, standing on the left, with outstretched arm, is taking a fruit from the mouth of the serpent. Adam, seated at the foot of the tree, is waiting to receive it. In the background are a hare, a stag, and trees. The scene is seen through an arch supported by two Renaissance columns. On the front of the basement on which these rest, is the legend: INOBEDIENCIA VNI⁹ FEC. Signed **HB**

Panel (79 × 41 m.). The Death of Abel. In the foreground, on the right, Cain about to smite his prostrate brother with a huge club which he holds with both hands above his head. Abel is endeavouring with his right hand and foot to push him aside. In the background, the two altars, from one of which the smoke is ascending to heaven; on the other stands a sheaf of corn, the smoke from which returns to the ground. On the front of this altar **HB** are two ciphers. Above the clouds appears the Eternal Father **WM** holding an orb and cross in his right, and a sceptre in his left hand. Seen through an arch supported by two Renaissance columns. On the basement on which these rest is the legend: DAS . BLVT . DEINES . BRVDER | SCHREIT . ZV . MIR IN HIMEL. The frame is adorned with a roll: busts in medallions alternating with foliated ornament of a metallic character.

From a Binding dated 1567. Museum für Kunst und Gewerbe, Hamburg. D. 145 and 146-1886.

776

1568.

Side of a Book-cover ($12\frac{3}{4} \times 8$ in.). In the centre, an escutcheon charged with a double eagle displayed crowned and nimbed, on its breast an inescutcheon, per pale, 1 a fess, 2 a

tower; surrounded by a collar of the Golden Fleece and ensigned with the imperial crown. This is enclosed within a frame formed by three-line fillets, with triangular corner pieces of strap-work and foliage on a lined ground, the spaces between these and the heraldic achievement tooled with a floriated ornament. Above and below are two plain bands with the date 1568 on the lower one. The whole surrounded by a narrow band of strawberry-leaved cresting with cordate floriated corner-pieces. Double outer border formed by the repetition of a band of interlacing foliage on a lined ground.

From the Binding of *Statuta et Decreta Synodi dioeceseanae Argentoratensis*. Moguntiae, 1566. D. 525-1886.

777

Sides of a Book-cover, each adorned with a panel stamp (85 × 49 m.). That on the upper side represents Jael driving a nail into the head of Sisera, seen through an arched opening, on the sill of which is the inscription *IAEL ET CISCERA*, and on a tablet beneath:

*SIC PEREANT OMNES INIMICI
TVI DOMINE. IVDICVM. V.*

The other panel represents Judith holding an uplifted sword and the head of Holofernes which rests on the sill of the arched opening at which she stands; on the sill is the inscription *IVDIT HOLIVERNI*, and on a tablet beneath:

*VOLVNTATEM TIMENTIVM ES
FACIET DOMINVS PSALMO*

In the background of both these panels are seen tents and the towers of a city; also the initials of the stamp-cutter, T K. The spandrils above the arches are adorned with busts in medallions.

The panels are enclosed within frames formed by three-line fillets and adorned with a roll of flowing stems of foliage. The spaces between this and the head and foot of the panel are stamped on one side with the original owner's initials *I S R* and the date 1568, on the other, with a spray of foliage between two profile heads within circles.

From the Binding of *L. VALLAE in Latinae Linguae elegantias libri sex*. Antverpiae, 1526. Richardson, 7.

778

Panel (88 × 56 m.). Three-quarter length figure of Judith, with the head of Holofernes. At the foot: *HOLOFARNIS CAPVT PER MA*.

Panel (88 × 56 m.). Jael driving a nail into the head of Sisera, seen through an arched opening supported by two Renaissance columns. On the plinth is the inscription:

*SIC PEREANT OMNES INI
MICI TVI DOMINE. W B.*

In the background, the turreted gate of a city and a group of tents.

From the Binding of *PH. MELANTHONIS Liber de Anima*. Witebergae, c. 1552. D. 152 and 153-1889.

779

FRANKFORT A/M. 1569.

Details from the side of a Book-cover. Centre-piece (127 × 70 m.). A lozenge within a vertical panel with foliated ornament. Storied border (152 × 15 m.) divided into four by inscribed tablets: 1 David harping 1544 DE FRVCTV | VENTRIS TVI. 2 S. Paul with book and sword: APPARVIT | BENIGNITAS. 3 Isaiah holding a scroll bearing the text: SVPER SOLIVM DAVID; on the tablet: EGREDIETVR | VIRGA DE RADICE Iesse. 4 Christ as a nude child bearing a tau-shaped cross: SIC DEVS DI | LEXIT MVNDVM. Ornamental border of foliated pilasters superposed between two rows of chainwork.

From a Binding executed in 1569.

D. 491-1887.

780

Rubbing from the side of a Book-cover. Band (190 × 21·5 m.) divided into four compartments each with a half-length figure in a projecting balcony: 1. David harping. 2. Christ, his right hand raised, an orb with cross in his left. 3. S. John Baptist, pointing downwards, and holding a book; on the parapet G.W. 4. S. Paul, a sword in his right hand, his left resting on a book. Beneath the balconies are tablets inscribed: 1. REX DAVID. 2. SALVATOR MVNDI. 3. S. IOANES B. 4. S. PAVL⁹.

From the Binding of *Agenda ecclesiae Constantiensis*. Dillingae, 1570.

D. 516-1886.

781

1570.

Panel (82 × 51 m.). A monk kneeling with outstretched arms at the foot of a crucifix; on the left, an angel holding the reed and sponge and an escutcheon on which is the cipher  This group is enclosed between two columns supporting an arch on which are the initials C.I.R.S.M. A cartouche at the foot bears the date 1570.

From the Binding of *Breviarium monasticum secundum ritum et morem congregationis Casinensis*. Venetiis, 1562. Library of the Scotch Benedictines, Vienna.

D. 147-1889.

782

SAXONY. 1572.

Panel (81 × 46 m.). Christ on the cross; on the left, the centurion, with his right arm raised pointing to him. To the right, Moses pointing to the brazen serpent, and Job seated, nude, with his hands joined in prayer. Immediately behind the cross is a Renaissance arch supported by two columns. In the background are the initials M N.

From the Binding of *Der zwelffte und letzte Teil der Bücher des E.H.D. M. LUTHERI*. Wittenberg, 1572. Museum, Worms. D. 137-1886.

783

SAXONY. 1572.

Details from the side of a Binding. Panel (81×46 m.). Christ rising from the tomb, and trampling on Death symbolised by a dragon. Buildings and a tree in the background. On each side, a Renaissance column, supporting a trifoliated arch, in the tympana of which are blank escucheons. At the foot of the panel, the legend: ERO MORS TVA O MORS. In the background are the initials M N, and, on the tomb, the date 1560.



The frame is impressed with a band (186×12.5 m.) of foliage of metallic character, with four medallions containing profile busts of men alternating with escucheons bearing the arms of the Empire, Electorate, and Duchy of Saxony, and a cipher.

From the Binding of *Der zwelffte und letzte Teil der Bücher des E.H.D.*
M. LUTHERI. Wittenberg, 1572. Museum, Worms. D. 158-1886.

784

SAXONY. 1573.

Details from the sides of a Book-cover. A pair of panels (90×52 m.), each with four female figures beneath Renaissance arches, two at the head and two at the foot, facing each other, the names of the sciences they symbolize inscribed on the plinth beneath them: GRAMMATICA, DIALECTICA, RETORICA, ARITHMETICA on one panel; on the other, at the foot, GEOMETRIA ASTRONOMIA; Music at the head being represented by two figures, one playing the fiddle, the other a lute; beneath these is the date M.D.L.X.VI, the stamp-cutter's initials A G, and MUSICA. The upper side bears the owner's initials M.I.S. and the date 1573.

From the Binding of CICERONIS *Orationes selectae*. Lipsiae, 1568.

D. 148 and 149-1889.

785

Band with profile busts of men within medallions alternating with arabesque foliage.

From the Binding of S. ANSELMI *Opera*. Coloniae, 1573. Cathedral Library, Hereford. D. 1298-1887.

786

1574.

Side of a Book-cover ($6\frac{1}{2} \times 4$ in.). The frame formed by three-line fillets with a band of roll-produced ornament. Profile busts of Huss, Luther, Melancthon, and Erasmus in medallions, alternating with escucheons charged with the arms of

the empire, the electorate and duchy of Saxony, and the landgrave of Hesse. In the centre of the enclosed space is a knight kneeling at the foot of a crucifix within a border of strawberry-leaf cresting with floriated corner ornaments; a band at the head, between this and the frame, is stamped with a flower between two sprays of foliage, and another, at the foot, with the date 1574.

From the Binding of a German Manuscript.

Richardson, 77.

787

SAXONY. 1575.

Panel (90 × 55 m.). The arms of Augustus duke of Saxony, 1553-1586. At the foot: AVGVSTVS CHVRFVRST, immediately above which are the initials of the stamp-cutter, W D.

Panel (90 × 55 m.). The arms of the Holy Roman Empire. At the foot: H ROMISCHEN KAISERTVMS WAPEN, immediately above which are the initials of the stamp-cutter, W D.

Band (170 × 17 m.). Four half-length figures in semi-hexagonal projecting balconies, on the front of which are inscribed: DAVID: EMMANVEL: ECCE AGNV and PAVLVVS. Above S. John Baptist is the date 1573.

From the Binding, dated 1575, of ARISTOPHANES. Basileae, 1547.
Cathedral Library, Worcester. D. 1263-1887.

788

SAXONY. c. 1575.

Band (197 × 17 m.). Four female figures in semi-hexagonal projecting balconies, with ornamental foliage over the head of each, and a tablet at the foot: FIDES, a chalice and host in her rt. and a crucifix in her l. hand; SPES looking up with joined hands, a spade by her side; CARITAS, a child in her arms; PACIENCIA, with the initials of the stamp-cutter, W D.

D. 1421-1887.

789

Band with profile busts of men within medallions alternating with Renascence foliated ornament.

From the Binding of *Secunda pars Summae S. Thomae Aquinatis*. Antverpiae, 1576. Cathedral Library, Hereford. D. 1297-1887.

790

COELN. 1576.

Band (186 × 18 m.) with four three-quarter length female figures in semi-hexagonal projecting balconies beneath canopies of foliage.

1. FIDES, with a chalice and host in her right hand, and a cross in her left. 2. PATIENCIA, holding a weasel. 3. SPES, with a spade. 4. PRVDENCIA, holding up a mirror.

From the Binding, dated 1576, of *Missale Coloniense*, 1494. Royal Library, Copenhagen. D. 150-1887.

791

1575.

Side of a Book-cover ($8 \times 5\frac{3}{4}$ in.). In the centre, three vertical bands of roll-produced ornament: flowing stems of foliage springing from and terminating in horns; above and below these, horizontal bands stamped with the owner's initials: H E, and the date 1575. These are separated from each other by three-line fillets and enclosed within a frame, adorned with two bands of roll-produced ornament, the inner one consisting of profile busts in elliptical medallions of IOHANNES HVS, MARTINVS Luther, PHILLIPPVS Melancthon, and ERASMVS roterodams, separated from each other by ornamental foliage, and the outer of cresting.

From a loose cover.

Richardson, 32.

792

1575.

Details from the sides of a Book-cover. In the centre, between two horizontal bands of cresting, an escutcheon with arms ensigned with a mitre and crozier with its veil, accompanied by the date 1575 and the initials L.A. These are surrounded by bands of roll-produced ornament separated from each other by three-line fillets.

From the Binding of *Missale Cisterciense*. Parisiis, 1560. University Library, Wuerzburg. D. 180 and 181-1889.

793

1576.

Sides of a Book-cover impressed with panel-stamps within a frame formed by three-line fillets and adorned with roll-produced flowing foliage. The panel on the upper side (86×51 m.) represents Augustus duke and elector of Saxony, a half-length figure in a rich costume, over which a mantle with a stand-up collar; he is turned slightly to the right and holds up a sword of state. In the background are two Renaissance pilasters with a scroll-work canopy and two escutcheons charged with the arms of the duchy and electorate. At the foot is the inscription:

VON GOTTES GNADEN AVGVSTVS

HERCZOG ZV SACHSEN VND CHVR FV.

Above and below this panel are the owner's initials P G L and the date 1576.

The panel on the under side (91 × 55 m.) bears the arms of the empire with the inscription: WAPEN DES H ROMISHEN KEISERTHVM.

From the Binding of IOANNIS MYLII Libenrodensis *Poemata*. Viennae, 1568. Richardson, 29.

794

Details from the side of a Book-cover. Band (195 × 19 m.); four portrait busts within medallions alternating with escucheons; the persons represented are: the elector of Saxony, Luther, the landgrave of Hesse, and Melancthon; the arms are reversed.

From the Binding of P. CANISII *Opus catechisticum*. Coloniae, 1577. Cathedral Library, Wells. D. 1265-1887.

795

1582.

Details from the sides of a Book-cover. The centre of each side is impressed with a panel-stamp (90 × 60 m.); the one, bearing the arms of John von Schoenenberg, archbishop of Trier, 1581-1599, within an elliptical scroll-work frame on which is the inscription IOAN. DEI. GRATIA. ARCHIEPIS. TREVI. AC. PRINC. ELEC. ADMIN. PRVMIEN., accompanied by four small escucheons in the corners. The other panel has in the centre the profile bust of a Roman emperor within an elliptical frame, and in the corners the Evangelistic animals within circular frames, on a ground filled with interlacing scroll-work and foliated ornament. At the angles of the panels are foliated ornaments. The frame is formed by three three-line fillets, the intervening bands stamped with roll-produced ornament; the one, with cresting; the other, with profile busts of men in medallions and Renaissance foliage.

From the Binding of *Missale Trevirense*, Confluentiae, 1547. University Library, Wuerzburg. D. 150 and 151-1889.

796

1588.

Details from the side of a Book-cover. Panel (112 × 58 m.). Full-length figure of Luther, standing bareheaded, his face turned slightly to the left, holding with both hands an open book, on the pages of which are these words: IN SILENTIO ET SPE ERI|T PORT|TVDO | VESTRA | MARTIN | LVTHER. On each side is a Renaissance column with an angel on the top supporting an escucheon; one of these bears the arms of the elector of Saxony, the other, a rose with a tau cross in the heart. At the foot, the initials E.G. and the date 1570. This panel is surrounded by two borders separated from each other by three-line fillets; the inner border is stamped with a succession of foliated pilasters, the outer with flowing foliage.

From the Binding of *Cantica sacra edita ab FR. ELERO*. Hamburgi, 1588. British Museum. D. 499-1886.

797

1588.

Panel (112 × 58 m.). Full-length figure of Melancthon, standing bareheaded, his face slightly turned to the right. In his hands an open book, on the pages of which are these words: SI DEVS | PRO NO|BIS QVIS | CONTRA | ORA ET | LABORA | PHELI | MELA. On each side, a Renaissance column with an angel on the summit holding an escutcheon, the one bearing the arms of the duchy of Saxony, the other, the brazen serpent on the tau. At the foot, the initials E G.

From the Binding of *Cantica sacra edita ab* FR. ELERO. Hamburgi, 1588. British Museum. D. 498-1886.

798

1591.

Panel (78·5 × 47 m.). Beneath a rounded arch supported by two fluted columns is the Mercy seat, surmounted by a figure of Christ on the Cross, with the title on a scroll. The Saviour's loin-cloth, unusually long, has fringed ends fluttering out on each side. Beneath each arm of the cross is a chalice held by a hand put forth from the clouds, and on each side of the stem, a tablet with the legend: CHRISTUS MOR | TUUS . EST . ET | REVIXIT V | T MORTVIS . ET . VIVE | NTIBUS . DO. Below the Mercy seat, on a tablet; VITA . MIHI . CHRISTV | S . ET . MORS . LVCRVM. Above the arms of the cross is the name, M. GEORG KIRSTEN, and below the tablets, the date 1576.

Panel (78·5 × 47 m.). Beneath a rounded arch supported by two fluted columns is a three-quarter length figure of Justice, holding an uplifted sword in her right hand, and a pair of scales in her left. On the plinth on which the bases of the columns rest is the legend: IVSTICIE . QVIS . QIVS . P | ICTVRAM . LVMINE . CER. On the arch is the name: . MEISDER . GEORGIVS . KIRSTEN. Above the first panel are stamped the original owner's initials: T.A.B.B., and below it, the date 1591.

From the Binding of *Breviarium Erphordiense*. Moguntiae, 1518. Meerman-Westreene Museum, the Hague. D. 141 and 159-1886.

799

1578.

Panel (121 × 67 m.). In the centre, within an elliptical frame of strap-work with a mask above and beneath, King David seated, playing on the harp; the Eternal appearing to him in glory. In the angles of the panel are four seated figures of females playing musical instruments. Between those at the foot is an escutcheon charged with a saltire between three estoiles, and in base a column; accompanied by the initials I K.

Panel (121 × 67 m.). Susanna and the Elders. Susanna is seated bathing her feet in a large bath, into which the water is pouring from an urn held by an angel on the top of a Renaissance column at one of the corners of the bath. Beyond the wall of the garden into which the elders have penetrated, are seen buildings with towers and spires, and trees. On the masonry of the bath is the cipher . 1.5.7.7. This scene is enclosed within an elliptical frame of strap-work, above which is a bouquet of flowers and fruit between two figures of Justice and Charity seated back to back. In the angles at the foot of the panel are seated figures of Faith and Hope, and between them, an escutcheon charged with the arms above described and accompanied by the initials I K.

From the Binding of N. REUSNERI LEORINI *Summorum Regum libri*
vii. Augustae Vindelicorum, 1578. D. 143 and 144-1886.

800

SAXONY. c. 1580.

Side of a Book-cover ($8\frac{1}{2} \times 5\frac{1}{2}$ in.). In the centre, a panel (84 × 48 m.) with a half-length figure of John Frederic I., duke of Saxony, 1532-54, in a rich suit of armour, standing turned slightly to the right, holding an uplifted sword. On the parapet to the left a plumed helmet. In the background, two fluted Renaissance columns with scrolls wound round them bearing these words: IOHANNES FRIDERICUS DVX SAXONIAE. On the capitals are two angels holding escutcheons charged with the arms of the Electorate and Duchy of Saxony. On the front of the parapet is the inscription:

VICTVS.ERAS.ACIE.FIDEI.CONSTANTI.
A.TANDEM.VICTOREM.ANTE.HOMI.
NES.FECIT.ET.ANTE.DEVM.

The panel is enclosed within two borders of arabesque foliage separated from each other by three-line fillets.

From the Binding of *Historien von D. Martin Luthers, Anfang, Lere und Leben*. Nürnberg, 1580. D. 139-1889.

801

SAXONY. 1592.

Side of a Book-cover ($7\frac{1}{4} \times 4\frac{3}{8}$ in.). In the centre, a panel (86 × 53 m.) with a half-length figure of John Frederic I., duke of Saxony, 1532-54, similar to that above described (800), except that there are no scrolls round the columns, and that the engraver has placed his cipher in the background. The inscription on the front of the parapet runs thus:

VICTVS ERAS ACIE FIDEI CON
STANTIA TANDEM VICTOREM
ANTE HOMINES FECIT ET ANTE DEV

This is surrounded by fillets and by a band of Renaissance ornament, foliage, fishes, and dragons, with four medallion profile

busts and four escucheons charged with a double eagle displayed, a lily spray, a rose spray, and the arms of the duchy of Saxony. The original owner's initials A. R. W. and the date 1592 are stamped above and below the panel.

From the Binding of M. FABII QUINTILIANI *Institutionum oratoriarum libri xii*, 1591. D. 138-1889.

802

Details from the side of Book-cover. Panel (88 × 53 m.). Faith and Hope seated face to face, the one holding a Crucifix and a chalice surmounted by the Host, the other, with joined hands looking up to the Ancient of Days who appears above the clouds. On the oval frame is the inscription: IMPETRAT ALMA FIDES CHRISTO QVAM DANTE SALVTEM EXPECTARE SOROR SPES ANIMOSA SOLET. In the angles, amidst strap-work ornaments are seated figures of *IVSTicia*, *PRVDencia*, *FORTitudo* and *TEMPerancia*. Band (151 × 9 m.) divided into four compartments, one containing a figure of the Child Christ bearing a tau-shaped cross, the other three, boys with escucheons, and arabesque foliage. Band (201 × 14 m.): profile busts of Erasmus, Huss, Luther, and Melancthon, within oval garlands alternating with tablets inscribed ERAS. IOAN. MART. PHIL., the intervening spaces filled with arabesque foliage.

From a Binding. Town Library, Salzburg.

D. 513-1886.

803

1579.

Details from the sides of a Book-cover. Panel (95.5 × 58 m.). In the centre, within an oval medallion, a figure of Fortune, standing on a globe floating on the sea. In her right hand she holds a wheel, on the top of which is seated a king; in her left, a rush in flower. In the background, on right, a vessel; on left, buildings near the shore. On the frame is the legend: PASSIVVS AMBIGVIS FORTVNA VOLVBILIS ERRAT ET MANET IN NVLLO CERTA TENAXQVE LOCO. MDLXXV. In the angles of the panel are seated figures of GRAMMATICA, DIALECTICA, RETORICA, and MVSICA, the spaces between them being occupied by ornamental scroll-work. At the foot, in the centre, a mask.

Panel (96 × 59.5 m.). In the centre, within an oval medallion, a figure of Justice standing on a pedestal holding scales in her left hand and an uplifted sword in her right. Around the pedestal are flowering plants; in the background, buildings. On the frame is the legend: LANCE REGO CAVSAS FERRO TEGO ET AVFFERO VITAM ELIGE SIVE VELIS VIVERE SIVE MORI. In the angles of the panel are seated figures of Faith, holding a chalice surmounted by the Host in her right hand, and a Crucifix in her left; Hope, looking upwards with joined hands; Charity, nursing a child, and Temperance, pouring water into a cup; their

names inscribed on scrolls which with foliage fill up the intervening spaces. Above, in the centre, a cherub. These panels are surrounded by two borders, the one bearing half-length figures of Christ, S. Peter, etc. with the initials I K, as on 804. The outer border has medallion busts of Erasmus, Luther, and Melancthon alternating with foliated ornament.

From the Binding, dated 1579, of *Genealogia des Hauses der Fürsten zu Anhalt, mit einer Vorrede Herrn PHILIPPI MELANTHON*, 1556.

D. 147-1886.

804

Side of a Book-cover ($12\frac{1}{2} \times 8$ in.). In the centre, two vertical bands of cresting separated from each other and surrounded by three-line fillets, which also intervene between the four borders which form the frame-work of this central portion. The innermost of these consists of medallion busts alternating with three escucheons, bearing: 1 the imperial eagle; 2 the arms of Saxony; and 3 a pot of lilies with the initials I K; the intervening spaces filled with ornamental foliage. The second border is stamped with roses and leaf sprays; the third, with a roll bearing half-length figures of S. John the Baptist, Christ, S. Peter, and S. Paul, with the evangelistic animals within garlands above, and tablets beneath them, inscribed:

- 1 ECCE ANG | NVS DEI QV
- 2 DATA EST | MIHI OMN
- 3 TV ES PETR | VS ET SVPE
- 4 APPARVIT | BENIGNIT

The figure of Saint Peter is accompanied by the initials I K. The outermost border is stamped with cresting.

From a loose cover.

Richardson, 76.

805

Band ($217 \times 20 \cdot 5$ m.) divided into four compartments with full-length figures of: 1 Faith, with a chalice surmounted by the Host in her right and a cross in her left hand. 2 Prudence, holding up a mirror. 3 Charity, with a child on her arm and another at her side to whom she is giving food. 4 Hope, looking upwards with joined hands, an anchor at her feet. Above each figure is a canopy of foliage, and below each an inscribed tablet: 1 FIDES EST substantia sperandarum rerum. 2 PRVDENTIA. 3 CARITAS EST. 4 SPES NON confundetur.

From the Binding of *Missale Premonstratense*. Parisiis, 1578. Town Library, Ulm.

D. 519-1886.

806

FRANCONIA. WUERZBURG.

Details from the side of a Book-cover. Band (228×18 m.) divided into four compartments each containing a full-length female figure beneath a canopy of foliage, with an inscribed tablet

at the foot. 1 FIDES holding a Crucifix in her right, and a chalice and host in her left hand. 2 SPES looking up with her hands joined in prayer, a spade at her feet; above this figure are the initials I P. 3 CHARITAS an infant in her arms, and a child at her side. 4 IVSTICIA holding a sword and scales.

Band (B. 21 m.) divided into four compartments in which are represented: 1 the Annunciation; 2 the Baptism of Christ; 3 Christ on the Cross, with the brazen serpent in the background; beneath the arms of the cross are the initials I P; and 4 Christ triumphing over Death. Tablets at the foot of each have inscribed on them: *CONCIPIES IN vtero*; *HIC EST FILIUS*; *SATIS-FACTIO*; *IVSTIFICATIO*.

Band (147·5 × 8·5 m.) divided into four compartments with full-length figures of Christ as a child carrying the cross, and three boys holding escutcheons and foliage.

Band (180 × 10 m.) with five profile busts of men: a king, warriors, etc. in medallions, the spaces between which are filled with ornamental foliage.

From the Binding of *Missale Herbipolense*, 1481. Library of the Historical Society, Wuerzburg. D. 1420-1887.

807

Panel (76 × 49 m.). Half-length figure of Luther, turned slightly to left. On the front of the parapet is this inscription: *NOSSE CVPIAM FACIEM LVTH|ERI HANC CERNE TABELLAM*. Two pilasters adorned with fleurs-de-lys and cinquefoils support a trifoliated arch, in the spandrels of which are scrolls inscribed: *MAR LVTH*.

From the Binding, dated 1579, of a manuscript (17,488), British Museum. D. 495-1887.

808

SAXONY.

Panel (76 × 49 m.). Half-length figure of Melancthon, turned slightly to the right, holding an open book. On the front of the parapet is this inscription:

FORMA PHILIPPE TVA EST S
ED MENS TVA NESCIA PING
I NOTA EST ANTE BONIS ET T

Two pilasters adorned with fleurs-de-lys and cinquefoils support a trifoliated arch, in the spandrels of which are profile busts.

From the Binding, dated 1579, of a manuscript (17,488). British Museum. D. 499-1887.

809

1581.

Details from the sides of a Book-cover. Panel (85 × 49·5 m.) Faith and Hope seated the former with a Crucifix in her right

hand and a chalice surmounted by the Host in her left; the latter, with joined hands, looking up to the Ancient of Days who appears above the clouds. In the foreground are flowering plants; in the background, a wall, with trees beyond. Enclosed between two Renaissance columns supporting a rounded arch. On a tablet at the foot is this inscription:

IMPEREAT ALMA FIDES CRISTO
QVAM DANTE SALVTEM EXPEC
TARE SOROR SPES ANIMOSA solet

Above this panel are stamped the owner's initials S R. B., and below it the date 1581.

Panel (85 × 49·5 m.). Charity seated in a vaulted chamber with an infant on her left arm, and two children at her side; she is giving an alms to an aged cripple who stands before her, hat in hand; on the steps leading up to a garden is a little dog. Enclosed between two Renaissance columns supporting a rounded arch. On a tablet at the foot is this inscription:

QVE VOCOR INSIGNI CARIIVM
DE NOMINE VIRTVS OMNIA
QVE PIETAS SVATET OBIRES

Band (143 × 8·5 m.) divided into four compartments, with figures of boys holding escucheons and sprays of foliage.

From the Binding of S. ATHANASII *Dialogi de S. Trinitate*. Lipsiae,
1573. D. 529 and 530-1886.

810

Franconia. Wuerzburg. H. H.

Sides of a Book-cover (206 × 118 m.). Border impressed with a band adorned with heads of men in circular medallions alternating with foliage. In each corner of the enclosed space is a cinquefoil, and in the centre, between two horizontal bands stamped with sprays of foliage, a panel (90 × 63 m.). That on one side has a full-length figure of S. Burchard in chasuble and mitre, holding a crozier in his right hand and a closed book in his left, in a trefoil headed compartment, the background of which is covered with floriations; at his feet, an escucheon charged with a fleur-de-lys, and on the front of the plinth the legend: SANCT. BVRC|HARD. EPISC|OP WIRCBVRG. On the bases of the pillars are the initials H H. The panel on the other side has a figure of S. Kilian, holding a sword in his right and a crozier in his left hand; the escucheon at his feet bears the arms of Bishop Echter von Mespelbrunn; the legend is: SANCT KILLI|AN.EPISCOP WIRCBVRGENSIS. The initials H H are on the crown of the arch.

From the Binding of *Ordinarium Cartusiense*. Parisiis, 1582. British
Museum. D. 496 and 497-1886.

811

BAMBERG. 1584.

Details from the side of a Book-cover. Band (B. 19 m.) divided into four compartments, each containing a half-length figure with an inscribed tablet beneath and foliage above it. 1 David harping; DE FRVC|TV VENTris tui. 2 Christ, in the act of blessing; in his left hand, an orb surmounted by a cross; DATA EST|MIHI OMnis potestas. 3 S. John the Baptist pointing downwards; ECCE AN|GNVS DEI; above his shoulders, the initials H W. 4 S. Paul, a sword in his right hand; his left resting on a book; APPARVI|T BENIGNitas.

Band (B. 16 m.) divided into five compartments each containing a full-length female figure standing on a bracket beneath a stilted arch supported by columns. 1 FIDES, a cross in her right and a chalice in her left hand; above her shoulders, the initials H W. 2 IVSTICIA, a sword in her right and scales in her left hand. 3 CHARITAS, a child in her arms. 4 PRVDENCIA and 5 PACIENCIA.

From the Binding, dated 1584, of *Missale Babenbergense*. Babenbergae, 1490. Town Library, Bamberg. D. 514-1886.

812

SUABIA. c. 1585.

Panel (114 × 75.5 m.). In the centre, within an elliptical frame, is the Mercy seat surmounted by a figure of Christ on the Cross with an inscribed tablet on each side. Above the cross is the Holy Dove, and, at the head of the panel, an emblem of the Eternal Father surrounded by rays of glory. In the framework, at the sides are two figures of angels standing holding chalices to receive the Precious Blood flowing from the Saviour's hands, and supporting the cross and the pillar of scourging; at their feet are smaller seated figures of angels with the spear and the reed and sponge. In the corners of the panel are the Evangelistic animals, and, between those at the foot, a tablet with the inscription:

SIC. DEVS. DILEXIT. MVNDVM. OMNI
S . QVI . CREDIT . IN . EVM . NO
N . PEREAT . SED . HABET
VITAM . AETERNAM

Beneath the arms of the cross are the initials H V M.

From the Binding of a MS. containing the Antiphons, Responses and Lessons in the Office of the B. Virgin, written by Brother George Keyffer, professed priest of the monastery of Elchingen, near Ulm. D. 518-1886.

813

1586.

Details from the side of a Book-cover. Panel (88 × 52 m.). Christ on the cross. On the right, a man in a suit of plate armour but

bareheaded, kneeling with his hands joined in prayer, looking up at the Saviour. On the left, two women, with hands joined, hastening to the foot of the cross. Behind the man stands his horse. In the background, buildings and mountains. Above the cross are the sun and moon and a Renaissance canopy with scroll ornament. At the foot of the panel, the legend: CHRISTVS PER PROPRIVM SÄGVI | NEM INGRESSVS EST IN SANCTV. On the head of the cross, the cipher: HT. Below the panel is the date 1585.

Band (208 × 16 m.) with four half-length figures in projecting semi-hexagonal balconies: 1. Christ. 2. S. John Baptist, holding a book in his left hand, and pointing downwards. 3. S. Paul, a sword in his right hand, his left resting on a closed book. 4. S. Peter, holding two keys; above his shoulders, the initials O S. Above the heads of the saints, surrounded by rays of light, are the Evangelistic animals, each within a garland of foliage. At the foot of each compartment is an inscribed tablet: 1. DATA EST | MIHI OMN. 2. ECCE AGN | VS DEI QI. 3. APPARVIT | BENIGNI. 4. TV ES PE | TRVS ET.

From the Binding of STRIGELIUS, *Enchiridion Theologiae*. Bremæ, 1584. D. 139-1886.

814

BAMBERG.

Details from the side of a Book-cover. Centre-piece (92 × 56 m.) of foliated strap-work on a lined ground. Cruciform corner-pieces. Storied border divided into two large and two smaller compartments: 1. LVCEZIA stabbing herself; 2. IVSTIZIA crowned, a sword in her right, and scales in her left hand; each of these figures is standing in a semi-hexagonal projecting balcony beneath a rounded arch. The smaller compartments, alternating with the above, are each occupied by a half-figure of an angel beneath a rounded arch. Band of busts in medallions alternating with ornament. Bands of cresting. These are separated from each other by three-line fillets.

From the Binding of *Missale Babenbergense*. Babenbergae, 1507. D. 492-1887.

815

AUGSBURG. 1587.

Details from the side of a Book-cover. Band (B. 16 m.) divided into three compartments each containing a three-quarter length female figure in a projecting balcony beneath a canopy of foliage. 1. FIDES holding a chalice with the Host: above her, the cutter's initials NW. 2. SPES with a spade. CARITAS with an infant in her arms. Two bands: foliated ornament and cresting.

From the Binding, dated 1587, of *Missale Romanum*. Venetiis, 1574. Royal Library, Munich. D. 105-1887.

816

BAVARIA. EICHSTAEDT. 1588.

Details from the side of a Book-cover. In the centre, the arms of Martin von Schaumberg, bishop of Eichstaedt, in a vertical panel enclosed by a fillet with foliated corner-pieces. A second frame formed by a two-line fillet has an angel's head at each angle, and large corner-pieces representing angels blowing trumpets amid lined foliage. The whole is enclosed within a double frame formed by three parallel three-line fillets and stamped with two bands of ornamental foliage.

From the Binding of *Missale Eystetense*. Royal Library, Munich.

D. 554-1887.

817

FRANCONIA. WUERZBURG. 1591.

Part of the side of a Book-cover. In the centre, a vertical band stamped with sprays of foliage. This is surrounded by six borders, separated from each other by three-line fillets, and adorned with roll-produced ornament.

Band (217 × 22 m.) divided into four compartments each with a half-length figure standing in a semi-hexagonal balcony with arabesque foliage and a tablet beneath it. 1. David crowned playing on a harp: DE FRVCTV | VENTRIS TVI. 2. The Saviour, his left hand holding the cross of an orb, his right raised as in the act of blessing: DATA EST MI | HI OMNES. 3. S. John the Baptist, pointing downwards: ECCE ANGVVS | DEI QVI TOL. 4. S. Paul with sword and book: APPARVIT | BENIGNITAS. In the background of the third compartment are the initials H H.

Band (162 × 18 m.), profile busts in medallions of Cicero CICE T M, Julius Cæsar DIV IVLI, Vergil VIRGILVS, and the emperor AVGVSTVS alternating with escucheons bearing the arms of the electorate and duchy of Saxony, an eagle displayed, and a lion rampant.

From the Binding, dated 1591, of *Missale Herbipolense*. Herbipoli, 1481.

University Library, Wuerzburg.

D. 123-1887.

818

NÜRNBERG. c. 1570.

Part of the side of a Book-cover. In the centre, a panel (83.5 × 58 m.) with a half-length portrait of the emperor Maximilian II. (1564-1576) in a rich suit of armour with mantle and crown, standing turned to the left; in his right hand, the sceptre; in his left, the orb. In the background, two columns surmounted by escucheons: the one bearing the imperial double-headed eagle; the other, the arms of the emperor. At the foot is this inscription:

MAXIMILIANVS II D G ROM . IMP SEM.

AVGVVS . GERMA. HVNGA . BOHEMI . ETC

REX . ARCHID . AVSTRI . DVX SILESIE.

The panel is surrounded by two borders of roll-produced ornament separated from each other by three-line fillets.

From the Binding of *Nürnbergische Cronica*, 1592. (MS. 22,480)
British Museum. D. 557-1887.

819

AUGSBURG. John Merck, 1594.

Band (160 × 17·5 m.) divided into four compartments each containing a three-quarter length figure of a saint, whose name is on a tablet above: 1. s. VDALRICVS in cope and mitre with a fish in his right and a pastoral staff in his left hand; above his head, the initials I M; 2. s. NARCIVSS in cope and mitre, a pastoral staff in his right and a serpent in his left hand; 3. s. SVMPRETV in cope and mitre, a wolf at his right side, and an abbatial staff in his left hand; 4. s. APHRA crowned, fastened by the wrists to a stake.

From the Binding, dated 1594, of *Missale Romanum*. Venetiis, 1574.
Town Library, Augsburg. D. 106-1887.

820

1597.

Side of a Book-cover ($12\frac{3}{4} \times 8\frac{3}{4}$ in.) adorned with five bands of ornament, separated from each other by three-line fillets. In the centre, a vertical panel of interlacing foliated ornament, surrounded by a border (B. 11 m.) adorned with portraits of Huss, Luther, Melancthon and Erasmus in oval medallions, alternating with tablets, the intervening spaces filled with foliated ornament. On a band above are the initials W A I A between two ornaments, and, on another below, the date 1597. These are surrounded by three borders; the innermost (199 × 17·5 m.) containing profile heads of DIVIS IVLIVS, VIRGILIVS, OVIDIVS NAS and M CICERO in circular medallions alternating with escucheons, three of which have heraldic charges: an eagle displayed; two swords in saltire; a lion rampant; and the fourth, a cipher; the intervening spaces occupied by pairs of monsters whose tails  intertwined terminate in foliage. The middle band (238 × 21 m.) is divided into four compartments occupied by half-length figures of Saint John the Baptist, Christ holding an orb surmounted by a tall cross, S. Peter with two keys, S. Paul with a sword and book, standing in projecting balconies beneath round-headed arches. Beneath each figure is a tablet with the commencement of a Scripture text: ECCE AGNVS, DATA EST MI, TVA ES PETR, APARVIT DE. Above S. Peter are the initials M K. The outermost border is adorned with undulating sprays of foliage and flowers issuing from horns.

From the Binding of *Missale Pataviense*. Nurnberge, 1514. Royal Library, Munich. D. 521-1886.

821

Details from the side of a Book-cover. Double frame formed by three parallel two-line fillets and stamped with two bands of roll-produced ornament. Corner-pieces of scroll-work and foliage on a ground partly lined, partly plain. The field within is thickly sprinkled with cinquefoils; in the centre, within a lozenge bordered by a roll-produced band of chain-work between two fillets, is an oval charged with three cinquefoils, 2 and 1, ensigned with a coronet and surrounded by a garland of foliage and flowers.

From the Binding of C. PLINII SECVNDI *Historiae Mundi libri xxxvii*.
 Francofurti ad Moenum, 1599. Royal Library, Brussels. D. 456-1886.

822

MENTZ. 1602.

Band (159 × 12·5 m.) with four full-length figures of our Lord as a child, nude, carrying a tau-shaped cross, and of three youths with escucheons charged with the arms of the diocese of Mentz and of the Electorate and Duchy of Saxony; each figure stands on a bracket terminating beneath in foliage. One of these is accompanied by the initials G F.

From the Binding of *Missale Moguntinum*. Moguntiae, 1602. Diocesan
 Seminary, Mechlin. D. 157 and 158-1887.

823

SAXONY. 1604.

Details from the sides of a Book-cover. Panel (77 × 45 m.). Judith with a sword in her left hand, and her right resting on the head of Holofernes. In the background are tents. The scene is seen through an open trifoliated arch supported by two Renaissance pillars. On a tablet at the foot is the inscription: VOLVNTATEM TIMENCIVM SE FACIET DOMINVS. L B.

Band (206 × 18 m.) divided into four compartments, each with a full-length female figure beneath a canopy of foliage; at the foot of each is a tablet, inscribed FIDES, SPES, CHARITAS, *FORTitudo*. Above the last are the cutter's initials L B.

Panel (77 × 45 m.). Jabel, her arm raised above her head, about to drive a nail into the head of Sisera. In the background, tents, trees and the gate of a city. The scene is seen through an open arch supported by two Renaissance columns; on the sill are the cutter's initials L B, and, on a tablet immediately beneath, these words from the canticle of Deborah: SIC PEREANT OMNES INI MICI TVI DOMINE.

From the Binding of I. CAMERARII *Narratio de Ph. Melancthonis ortu*,
 etc. Lipsiae, 1566. D. 1397 and 1398-1887.

824

Sides of a Book-cover ($9\frac{3}{4} \times 6\frac{1}{2}$ in.). In the centre of one side, a panel (87×56 m.) with four emblematical female figures beneath Renaissance arches; on the plinth beneath the upper pair: GRAMMATICA DIALECTICA, and on that beneath the lower: REDORICA ARITHMETICA. This panel is surrounded by three bands of roll-produced ornament alternating with three-line fillets; one of these is divided into four compartments occupied by nude figures of boys with horns of plenty, foliage, etc.; another with four busts in elliptical medallions and four escucheons, two of which are charged with the arms of the electorate and the duchy of Saxony.

The corresponding panel has on the upper half two female figures playing musical instruments; on the plinth beneath them MUSICA 1574; on the lower half, two more, one with a T-square and a pair of compasses, the other, with a celestial globe; on the plinth: GEOMETRIA ASTRONOMIA.

From the Binding of *EURIPIDIS Opera*. Stephanus, 1602.

Richardson, 36 and 88.

825

AUSTRIA. SALZBURG. 1605.

Details from the side of a Book-cover. Two roll-produced ornamental borders; at the angles, in the intervening space, a floriated ornament. The corners of the interior are adorned with tooling. In the centre, an elliptical medallion containing the arms of Wolf Dieterich von Raitenau, archbishop of Salzburg, 1587-1612, surrounded by a tooled border of flower sprays and birds.

From the Binding of *Missale Salisburgense*. Salisburgi, 1605. Public Library, Salzburg. D. 523-1886.

826

SALZBURG.

Details from the side of a Book-cover. Oval centre-piece (94.5×77 m.). The emblems of the Passion arranged so as to form the cipher of our Lord surrounded by rays of glory. Roll-produced border of foliated ornament, and corner ornament.

From the Binding of *Missale Salisburgense*. Salisburgi, 1605. Town Library, Regensburg. D. 156-1887.

827

Panel (85×49 m.). To the right, Christ on the cross; on a mound at the foot, the Holy Lamb standing with cross and banner; in the background, Christ, risen from the tomb, trampling on Death. To the left, Adam looking up to the Saviour on the cross, to

whom S. John the Baptist, standing by his side, is pointing. In the background, the Virgin kneeling, and Christ in the form of a child bearing a cross flying down from heaven to become incarnate. This curious allegorical subject is enclosed between two Renaissance columns supporting a canopy and resting on a plinth bearing this legend: ECCE AGNVS DEI QVI TOL|LIT PECCATA MVNDI. B.Z.

From the Binding of *Psalterium ad usum S. metropolitanae Magdeburgensis Ecclesiae*. Magdeburgi, 1612. Library of the Conservatoire, Paris. D. 138-1886.

828

Side of a Book-cover ($14 \times 8\frac{3}{4}$ in.). In the centre, a panel (87×50 m.) with a figure of Justice holding an uplifted sword in her right hand and a pair of scales in her left within an elliptical scroll-work frame bearing the inscription: IVSTICIE QVIS QVIS PICTVRAM LVMIINE CERNIS DIC DEVS EST IVSTVS IVSTAQ FACTA PR. In the angles are four nude boys. The panel is surrounded by four bands of roll-produced ornament alternating with three-line fillets. One of the bands has four busts in elliptical medallions and four escucheons with armorial bearings.

From the Binding of S. GREGORII NAZIANZENI *Opera*. Antverpiæ, 1612. Richardson, 53.

829

SALZBURG.

Side of a Book-cover (164×102 m.). Narrow border adorned alternately with leaves and flowers; at the head, the owner's name IOANES . WISER, and, at the foot, the date, 1624. The interior is entirely covered with a variety of foliated and floral ornaments.

From the Binding of the Album of John Wiser of Salzburg. (Egerton MS. 1,555) British Museum. D. 526-1886.

830

1646.

Panel (88×51.5 m.). In the centre, within an oval medallion, a figure of Fortune, standing on a globe floating on the sea. In her right hand she holds a wheel, on the summit of which is seated a king; in her left she has a rush in flower. In the background, on right, a vessel; on left, the shore, with buildings and a tree. On the frame is the legend: PASSIVS AMBIGVIS FORTVNA VOLVBILIS ERRAT ET MANET IN NVL|lo certa tenaxque loco. In the angles of the panel are seated figures of DIALECTICA, GRAMMATICA, RETORICA and MVSICA, the intervening spaces being occupied with scroll-work, and, in the centre, at the foot, by a mask. Just above the lower figures are the initials H S.

From the Binding of G. FABRICII HILDANI *Opera*. Francofurti, 1646. D. 148-1886.

831

Part of a Band (B. 25 m.) with full-length figures of S. Luke and S. John, each holding a pen and an open book, and having, the one an ox, the other an eagle at his feet; above their heads are branches of foliage and scrolls inscribed EWANGELIST. Stamp with the trade-mark of the binder.



From the Binding of a Memorandum Book of Lady Anne Hyde, 1653.
(MS. 15,900) British Museum. D. 1399-1887.

832

BAVARIA. REGENSBURG.

Elliptical centre-piece (60×44 m.); strap-work and foliage.

From the Binding of *Missale Ratisponense*, 1515. Town Library, Regensburg. D. 154-1887.

833

Elliptical centre-piece (66.5×49 m.); ornamental strap-work and foliage. Foliated corner-ornaments.

From the Binding of *Missale speciale*. Town Library, Mentz. D. 472-1886.

834

Elliptical centre-piece (53×41.5 m.); strap-work and foliage on a lined ground.

D. 471-1886.

835

BAVARIA.

Elliptical centre-pieces (53×43 m.): the one containing a figure of the B. Virgin and Child in an aureole standing on an upturned crescent moon; the other, foliated ornament within two interlacing quatrefoils.

From the Binding of *Missale Romanum*. Venetiis, 1513. Royal Library, Munich. D. 470-1886.

836

Details from the sides of a Book-cover. 1. Centre-piece (116×81 m.) of interlacing strap-work and foliated ornament. 2. Centre-piece (116×79 m.) of interlacing strap-work and

foliated ornament with a circular reserved space in the centre.
3. Corner-piece of interlacing strap-work and foliated ornament.

From the Binding of *Missale Wratislaviense*. Basileae, 1519. British Museum. D. 1004-1887.

837

AUGSBURG. c. 1520.

Centre-piece (108 × 74 m.) adorned with strap-work and foliage on a lined ground. In the centre, a plain oval medallion.

D. 452-1886.

838

Centre-piece (133 × 95 m.). Interlaced strap-work and foliage on a lined ground with reserved oval centre.

From a brass stamp. National Museum, Munich. D. 458-1886.

839

Details from the side of a Book-cover. 1. Centre-piece (175 × 121 m.), interlaced strap-work and foliage; the ground of the oval centre and of the outer border lined; a lion's head with a ring in its mouth in the upper and lower compartments. 2. Corner-piece (86 × 65 m.); interlaced strap-work and foliage on a lined ground.

From a loose Book-cover. Kunst-Gewerbe Museum, Hamburg. D. 463 and 464-1886.

840

AUGSBURG.

Centre-piece (112 × 82 m.); strap-work, foliage and flowers on a lined ground. In the centre, a plain oval medallion. Corner-piece (59 × 44 m.); strap-work and foliage, one spray terminating in a flower; on a lined ground.

From the Binding of *De origine et familia dominorum de Calatin. Augustae Rhaetiae*, 1554. D. 459 and 453-1886.

841

1557.

Side of a Book-cover (10¼ × 4¼ in.). Centre-piece (80 × 54 m.) and corner-pieces (40 × 28 m.), of strap-work and foliage. Roll-produced border of foliage issuing from horns.

From the Binding, dated 1557, of *Missale Carthusiense*. Venetiis, 1509. Royal Library, Munich. D. 155-1887.

842

Side of a Book-cover ($6\frac{1}{2} \times 4\frac{1}{2}$ in.). Corner-pieces (53×37 m.) of strap-work and foliage on a lined ground. Elliptical centre-piece (93×70 m.) adorned with strap-work on a floriated ground; in the middle, a plain horizontal tablet reserved for the title. The field between the centre-piece and the border besprinkled with quatrefoils.

From the Binding of a Book printed at Basel in 1572. D. 469-1886.

843

NÜRNBERG.

Elliptical centre-piece (87×70 m.) and corner-pieces (58×39 m.) adorned with strap-work and foliage, and two narrow ornamental borders.

From the Binding of the Register of Foundations established by the Töpler family in the church of S. Sebald, Nürnberg. D. 468-1886.

844

BAVARIA. MUNICH. c. 1575.

Two corner-pieces (64.5×43.5 m.); strap-work and foliage.

From the Binding of *Missale Romanum*. Venetiis, 1573. Royal Library, Munich. D. 465-1886.

845

BAVARIA. MUNICH. 1580.

Corner-piece (64.5×43.5 m.); strap-work and foliage.

From the Binding of *ORLANDI DE LASSO Officia*. Monachii, 1580. D. 466-1886.

846

BAVARIA. 1577.

Centre-piece (117×78 m.). Perforated scroll-frame adorned with masks, bunches of fruit and foliage, with reserved elliptical space, here stamped with a figure of the B. Virgin and Child standing on the upturned crescent within an aureole.

Corner-piece (68×67 m.). Strap-work and foliage on a lined ground.

From the Binding of *Postilla Catholica*. Ingolstadii, 1576. D. 467-1886.

847

BAVARIA. MUNICH.

Centre-piece, elliptical (67.5×43.5 m.). Strap-work, foliage and flowers.

From the Binding of *ORLANDI DE LASSO Officia*. Monachii, 1580. British Museum. D. 455-1886

i 61140.

U

848

Centre-piece (77.5×61.5 m.) lozenge-shaped, composed of curves and foliage, partly lined, partly solid.

From the Binding of *ORLANDI DE LASSO Officia*. Monachii, 1580.
British Museum. D. 454-1886.

849

c. 1583.

Details from the side of a Book-cover. Centre-piece (62×49 m.) of foliated strap-work on a lined ground with a cinquefoil in the centre. Corner-pieces, borders and other ornaments.

From the Binding of *Speciale Missarum ad usum diocesis Herbipolensis*. Basileae, 1509. Town Library, Eichstaedt. D. 551-1887.

850

BAVARIA. DILINGEN. 1587.

Centre-piece (99×72 m.); strap-work and foliage on a lined ground with a reserved oval space in the middle. Centre-piece (100×68 m.); strap-work and foliage on a dotted ground. Corner-piece (70×47 m.); strap-work and foliage. Band; a flowing stem of foliage.

From the Binding of P. ZEHENDTNER VON ZEHENDTGRÜB, *Ordentliche Beschreibung*. Dillingen, 1587. British Museum; executed in cream-coloured kid; the corner-pieces, crimson on burnished gold ground, being inlaid. D. 457-1886.

851

BAVARIA. EICHSTAEDT.

Details from the sides of a Book-cover. 1. Elliptical centre-piece (82×69 m.) containing within a garland of leaves, the arms of Caspar von Seckendorf, bishop of Eichstaedt, surrounded by the legend CASPARVS VON GOTES GNADEN BISCHOF ZVE EYSTET ANNO 1590. 2. Centre-piece (93×62 m.); interlacing foliated strap-work on a lined ground. 3. Border of Renaissance foliated pilasters with fleur-de-lisé ornaments at the outer angles. 4. Border of chain-work with corner-piece representing an angel blowing a trumpet amid lined foliage.

From the Binding of *Missale Eystetense*. Royal Library, Munich. D. 553-1887.

852

FRANCONIA. WUERZBURG. 1594.

Side of a Book-cover ($6\frac{1}{2} \times 4$ in.). Border adorned with undulating sprays of foliage and flowers issuing from horns. The enclosed space is almost entirely occupied by four foliated corner ornaments and a centre-piece of strap-work and foliage; this has an

elliptical medallion of Christ rising from the tomb in its centre. The initials F G K H are tooled on one side, and the date 1594 on the other.

From the Binding of *Missale Romanum*. Venetiis, 1493. Town Library, Mentz. D. 462-1886.

853

FRANCONIA. WUERZBURG. 1600.

Part of the side of a Book-cover. Roll-produced border and centre-piece as on 852. Large corner-pieces (75 × 44 m.) of strap-work on a lined ground. Lettered *MISSALE PFLOXBACH*. F. C. D. P. 1600.

From the Binding of *Missale Herbipolense*. Herbipoli. Royal Library. Brussels. D. 460-1886.

854

FRANCONIA. WUERZBURG. 1600.

Part of the side of a Book-cover. Border as on 852. In the inner angles are corner-pieces (77 × 48 m.) of strap-work and profile foliage on a lined ground. Just within these is a fillet enclosing a vertical panel with foliated corner-pieces and a centre-piece as on 852.

From the Binding of *Missale Herbipolense*. Herbipoli, 1491, formerly in the Benedictine abbey of S. Stephen. University Library, Würzburg. D. 461-1886.

855

CONSTANCE. 1604.

Details from the side of a Book-cover. Outer border and corner-pieces of interlacing strap-work and foliage. Just within these, a second border and corner-pieces of foliage, and, within this again, a lozenge-shaped panel bordered by a single band of chain-work having in the middle a centre-piece of strap-work and foliage.

From the Binding of *Missale Constantiense*. 1603. D. 116-1887.

856

Details from the side of a Book-cover. Elliptical centre-piece (75 × 57 m.) with foliated strap-work on a lined ground. Border of twisted cable-work with quadrifoliated corner ornaments. Outer border of delicate foliated ornament.

From the Binding of a Manuscript (2 D xx). British Museum. D. 979-1887.

ITALY.

857

ANCONA. c. 1450.

Side of a Book-cover ($10\frac{1}{4} \times 7\frac{3}{4}$ in.). In the centre, seven medallions, six in a circle round the seventh, each containing a lion rampant; these occupy an octagonal compartment formed by eight intersecting bands of cable ornament disposed rectangularly and lozenge-wise within a vertical oblong panel, the upper and lower portions of which are adorned with a variety of designs formed by cable ornaments and small circles. This panel is set within a frame bordered with cable ornament.

Two bands of cable ornament from the reverse cover.

From the Binding of a MS. Commentary of RECANATI on the Law.
Town Library, Nîmes. D. 178-1887.

858

FLORENCE. 1466.

Part of the side of a Book-cover tooled with interlaced cable ornaments, circles in compartments formed by fillets of three or more lines. The outer border adorned with repeated impressions of a stamp of Saracenic design.

From the Bindings of TERTULLIANI *Opera* and C. PLINII SECUNDI *Epistolae*. (MSS. 16,901 and 22,816) British Museum.

D. 515-1887.

859

c. 1470.

Details from the side of a Book-cover ($8\frac{3}{4} \times 6$ in.). Vertical rectangular frame adorned, as is also the broad surrounding frame, with tooled interlacing cable-work with small circles in the open spaces.

From the Binding of L. DE VALLA, *Elegantiae minores*. (MS. 27,580)
British Museum. D. 301-1887.

860

VENICE. c. 1470.

Part of the side of a Book-cover ($8\frac{1}{2} \times 5\frac{5}{8}$ in.) Central vertical panel tooled with interlaced cable-work and small circles. Border of flowing foliage with tendrils, produced by the repetition of a stamp.

From the Binding of L. CHIENSIS *de urbis Constantinopolis iactura Historia*. (MS. 6,417) British Museum. D. 300-1887.

861

MILAN. c. 1470.

Part of the side of a Book-cover ($9\frac{3}{8} \times 6$ in.). Vertical panel adorned with tooled interlaced cable-work and small circles; above and below are horizontal rows of quatrefoils and Holy Lambs. These are surrounded by three bands separated from each other by four-line fillets; the innermost is adorned with small lozenges, the two outer, with interlaced work.

From the Binding of *Evangelium secundum Marcum cum glossis*.
(Burney MS. 27) British Museum. D. 299-1887.

862

c. 1480.

Part of the side of a Book-cover. Broad border of tooled cable ornament with cinquefoils in the interspaces. The enclosed panel has tooled ornament at the head and foot of similar character connected by two chains, leaving a square space in the centre adorned with interlaced cable ornaments between two vertical rows of flies.

From the Binding of a manuscript (Add. 1,477). British Museum.
D. 302-1887.

863

VENICE. 1498.

Details from the side of a Book-cover ($10 \times 6\frac{1}{2}$ in.) Rectangular vertical frame formed by the repetition of a stamp of intersecting curved lines charged with foliations, between parallel three-line fillets; the space between this and the edge of the cover is adorned with angels' heads, rosettes, etc., and, at each angle, by a single leaf between two cinquefoils. The panel within the frame has a central ornament formed by four impressions of a stamp of Persian design, above and beneath which is an interlaced ornament; these are surrounded by shells, cinquefoils, circles with dots, etc.

From the Binding of *Commissio A. Barbadico, ducis Venetiarum, au L. Iustinianum data 1 Aprilis 1498*. (MS. 25,034) British Museum.
D. 305-1887.

864

c. 1500.

Details from the side of a Book-cover ($13\frac{1}{4} \times 9\frac{1}{4}$ in.). Vertical panel diapered with hexagons and circles. Inner border adorned with a double row of cable-knots. Outer row of cable ornaments; between these, plain bands relieved with circles and bordered by parallel three-line fillets.

From the Binding of T. LIVII *Historiarum libri xxxi-xl*. (MS. 22,108)
British Museum. D. 303-1887.

865

c. 1500.

Details from the side of a Book-cover ($8\frac{3}{8} \times 5\frac{1}{8}$ in.). Border of interlacing strap-work formed by the repetition of a stamp; the enclosed panel adorned with a vertical row of five interlaced cable ornaments, two of these being four times the size of the others.

From the Binding of *L. A. Flori Epitome*, 1454. (Egerton MS. 938)
British Museum. D. 304-1887.

866

VENICE. 1514.

Details from the side of a Book-cover ($8\frac{1}{2} \times 6\frac{1}{4}$ in.). Vertical panel with foliated centre-piece between two interlaced cable-work ornaments. Mitred frame formed by three-line fillets and stamped with four pilgrims' shells. Outer border formed by the repetition of a stamp of interlaced strap-work.

From the Binding of *Commissio L. Lauredani, ducis Venetiarum, ad I. Maurum data 3 Aprilis*, 1514. (MS. 20,979) British Museum.
D. 307-1887.

867

VENICE. 1515.

Details from the side of a Book-cover ($9\frac{3}{8} \times 6\frac{3}{8}$ in.). Octagonal panel with a vertical row of interlaced ornaments bordered by a three-line fillet. Rectangular frame of arabesque foliated ornament between two fillets with single leaves in the corners and sexfoils at the outer angles.

From the Binding of *Commissio L. Lauredani, Venetiarum ducis, constituens Fr. Barbadicum capitaneum civitatis Feltri, data 12 Febr.* 1515. (Harleian MS. 3,403) British Museum. D. 176-1887.

868

VENICE. c. 1515.

Part of the side of a Book-cover. In the centre, a vertical panel with a single leaf in each corner, and a border of interlaced cable ornament, within a mitred frame relieved with small rosettes; this again being surrounded by a border of interlaced cable ornament. The divisions are marked by four-line fillets.

From the Binding of *Triumpho de M. FRANCESCHO PETRARCHA*. Venice, 1500. Abbey Library, Westminster. D. 265-1888.

869

c. 1515.

Border formed by the repetition of a stamp with foliated ornament of Saracenic design.

From the Binding of POMPONIUS MELA *de Cosmographia*. (MS. 17,411)
British Museum. D. 309-1887.

870

c. 1515.

Details from the side of a Book-cover. Border of Saracenic foliated ornament formed by the repetition of a stamp between two fillets. Large centre-piece of foliated ornament of Oriental pattern.

From the Binding of CICERONIS *Epistolae*. (MS. 11,926) British Museum. D. 296-1887.

871

VENICE. 1518.

Part of the side of a Book-cover. In the centre, a vertical row of ornaments of Oriental design between two of single leaves, enclosed within two bands of foliated ornament bordered by four-line fillets.

From the Binding of *Statuta Concilii Florentini*. Venetia, 1518.
Town Library, Beaune. D. 310-1887.

872

PADUA. c. 1520.

Part of the side of a Book-cover ($9\frac{7}{8} \times 6\frac{3}{4}$ in.). In the centre, a lozenge-shaped panel with a border of interlacing strap-work, within a vertical panel bordered by a band of cable-work ornament with small foliated corner-pieces. The space between the outer border and the edge of the volume is relieved at intervals by cinquefoils outlined by a cord. The divisions are formed by fillets of three or four lines.

From the Binding of *Costumi et usanza de la congregacione de poveri detti Yhesuati*. c. 1470. (MS. 25,307) British Museum.
D. 514-1887.

873

c. 1520.

Details from the sides of a Book-cover. Bands of interlaced cable ornament, of interlaced strap-work, and of foliated ornament. Single leaf corner ornament. Centre-piece, the Holy Name within a circle.

From the Binding of a manuscript. (24,274) British Museum.
D. 308-1887.

874

c. 1520.

Side of a Book-cover ($8\frac{1}{2} \times 5\frac{1}{4}$ in.). Rectangular frame formed by four-line fillets and stamped with a stem of foliage. The enclosed space is occupied by an architectural design outlined by fillets, the plinth and frieze stamped with interlaced ornament; the pilasters, with stems of foliage; the tympanum, with a foliated diaper, and the arch, with garlands. In the centre of the panel is an interlaced ornament within a circle, and in each corner, a leaf enclosed within a segment of a circle.

From the Binding of N. DA COREGGIO, *Cefalo e l'Aurora*. 1497. (MS. 16,438) British Museum. D. 298-1887.

875

VENICE. 1522-23.

Details from the sides of three Book-covers. Borders of foliated ornament produced by the repetition of rectangular stamps. Corner ornaments: a small leaf, a sex-foil, an angel's head and wings. Centre-pieces, an interlaced ornament; the Holy Name within a circle.

From the Bindings of MSS. 20,980, 21,414, and 21,182. British Museum. D. 174, 175, and 177-1887.

876

ROME. 1522.

Part of the side of a Book-cover ($9\frac{5}{8} \times 6\frac{1}{2}$ in.). Vertical panel with centre and corner ornaments between two horizontal rows of foliated stamps. Inner border of Saracenic foliated ornament. Outer border of interlaced cable-work. The divisions formed by fillets of three or four lines.

From the Binding of *Constitutioni e Statuti de la Compagnia del Crocefisso de Sancto Marcello de Roma*. (MS. 25,309) British Museum. D. 513-1887.

877

FLORENCE. 1522.

Side of a Book-cover ($6\frac{5}{8} \times 4$ in.). A vertical panel with a central ornament of Oriental design and corner-pieces within segments of a circle. Frame formed by three-line fillets and adorned with juxtaposed impressions of an interlaced ornament; a cinque-foil at each of the outer angles.

D. 477-1886.

878

VENICE. c. 1525.

Sides of a Book-cover ($6\frac{3}{8} \times 4$ in.). A vertical panel surrounded by a broad border of flowing foliated ornament, with

corner-pieces within segments of a circle. In the centre is the title **AVLI** (on the reverse side **GELLII**) in a rectangular compartment between two cusped semi-elliptical ornaments of Oriental design, enclosed within a fillet, rounded at both head and foot, and edged on its outer side with a row of single leaves.

From the Binding of *AULI GELLII Noctes Atticae*. Venetiis, 1515.

D. 480-1886.

879

c. 1525.

Side of a Book-cover ($4\frac{1}{2} \times 3$ in.). Border stamped with a succession of leaves and quatrefoils. The enclosed panel richly tooled with foliated ornament. In the centre, the title **BREVIARIVM**.

From the Binding of *Breviarium Romanum*. Tusculani, 1520. Royal Library, Munich.

D. 478-1886.

880

1537.

Side of a Book-cover ($6\frac{1}{2} \times 4\frac{1}{2}$ in.). A vertical panel enclosed within a border of palmated leaves of two patterns, with a fleur-de-lys at the angles, and foliated ornaments in the corners within segments of a circle; the frame between these is edged with a fringe. In the centre, a half figure of the Madonna on an up-turned crescent in an aureole; above and below, a cherub and two sexfoils.

From the Binding of *Missale Romanum*. Venetiis, 1537. British Museum.

D. 479-1886.

881

VENICE. c. 1540.

Details from the side of a Book-cover. Flowing spray of foliage with tendrils, repetitions of which form the border. Central ornament with the Holy Name **phs**.

From the Binding of a Breviary.

D. 306-1887.

882

VENICE. c. 1543.

Side of a Book-cover ($6\frac{5}{8} \times 4\frac{1}{2}$ in.) elaborately tooled. Vertical panel enclosed within a triple border. In the centre outlined with interlacing curves is the Holy Name surrounded by stars, crosses, fleurs-de-lys and leaves. In the corners, foliated ornaments; the remainder of the panel is thickly powdered with small stars.

From the Binding of *Missale Romanum*. Venetiis, 1543. British Museum.

D. 475-1886.

883

Side of a Book-cover ($8\frac{1}{4} \times 5\frac{3}{8}$ in.) elaborately tooled. Broad framework of fillets and small ornaments. The enclosed panel has corner-pieces of curves charged with leaf forms, and in the centre, the author's name : CARD BEMBO within a circular frame adorned with sexfoils and surrounded by a succession of curves.

From the Binding of *Lettere di M. PIETRO BEMBO*. Roma, 1548.
Richardson, 19.

884

1555.

Side of a Book-cover ($13\frac{3}{4} \times 8\frac{1}{2}$ in.). Broad framework bordered by intersecting two-line fillets, which divide it into eight compartments ; of these, the four larger have in the centre a sunken panel with interlacing foliated ornament of Oriental design in relief. Graceful curves charged with foliations, amid which are heraldic eagles displayed, occupy the extremities, as also the square compartments at the angles. The enclosed panel powdered with trefoils has small foliated corner ornaments and a cusped centre-piece with the arms of a Cardinal archbishop, accompanied by a patriarchal cross palewise and ensigned with a cardinal's hat.

From the Binding of *ORIGENIS Commentaria in Evangelium Ioannis*.
Parisiis, 1555. Town Library, Montpellier. D. 530-1887.

885

VENICE. 1563.

Details from the side of a Book-cover ($7\frac{7}{8} \times 5\frac{1}{8}$ in.). Broad border stamped with a large ornament composed of two sprays of foliage springing from a knop. Corner ornaments : foliage with an acorn. Centre ornament : Diana with bow and quiver, a stag at her side.

From the Binding of a volume in private possession. D. 173-1887.

886

1566.

Side of a Book-cover ($6\frac{7}{8} \times 4\frac{1}{4}$ in.). In the centre of a panel filled with flowing lines charged with varied foliations is the date M.D.LXVI. between two cinquefoils. The owner's initials M E T occupy the same position on the obverse cover. Broad border of flowing lines with foliations, between two two-line fillets.

From the Binding of *Missale Romanum*. Venetiis, 1559. British Museum. D. 476-1886.

887

1566.

Part of the side of a Book-cover ($14\frac{3}{8}$ in. $\times$ $10\frac{1}{4}$ in.). Broad border of arabesque ornament; interlacing gold lines with foliations produced by the repetition of a stamp. The enclosed panel is divided by interlacing bands outlined in gold into five compartments filled with curves and foliations, flowers and triplets of dots being added in the interspaces. In the centre, an ornamental escutcheon with the arms of Cardinal Michael Bonelli, 1566-98, ensigned with the cardinal's hat.

From the Binding of *Missale secundum usum fratrum Predicatorum. Venetiis, 1562.* British Museum. D. 481-1886.

888

VENICE. 1570.

Details from the side of a Book-cover. Rectangular panel adorned with a vertical row of interlaced ornaments. Inner border of flowing foliage and tendrils, outer border of foliated ornament, both produced by the repetition of a stamp between fillets of four or more lines.

From the Binding of *Missale Romanum.* Venetiis, 1570.

D. 193-1888.

889

c. 1575.

Part of the side of a Book-cover ($9 \times 6\frac{1}{4}$ in.). Two branches, springing from the border half-way up each side, occupy with their bold sweeping curves, and a variety of leaf forms, the greater portion of the field, which is powdered with small circles. In the centre is a reserved oval space within a frame of scroll-work adorned with two terminal figures of youths.

From the Binding of *Missale Romanum.* Venetiis, 1575. Royal Library, Munich. D. 179-1887.

890

c. 1580.

Part of the side of a Book-cover ($8\frac{1}{4} \times 5\frac{5}{8}$ in.). Vertical rectangular frame formed by parallel two-line fillets and stamped with repeated impressions of a curved stem with five-petalled flowers. Foliated corner ornaments within segments of a circle. In the centre, on one side, the title within two interlacing squares; on the other, a circular ornament formed by four impressions of the stamp used in the corners.

From the Binding of a Manuscript (Royal App. 60). British Museum. D. 297-1887.

891

Side of a Book-cover ($4\frac{3}{4} \times 2\frac{7}{8}$ in.). In the centre, an escutcheon charged with a gryphon rampant crowned, ensigned with a helmet with mantling; crest: a leopard, which animal is repeated on each side and beneath the escutcheon. Above and below are terminal figures; curves springing from these enclose floral ornaments. In the intervening spaces are cinquefoils. The whole enclosed within a narrow border adorned with curved stems of foliage and bearing the owner's name: IO. BAPT. SOORFIA.

From the Binding of N. LEONICI THOMEI *De varia Historia*. Lugduni, 1555. Richardson, 23.

892

VENICE. 1620.

Part of the side of a Book-cover ($9\frac{1}{4} \times 6\frac{1}{4}$ in.). Elliptical centre-piece, the interior plain, reserved for armorial bearings or owner's name, surrounded by a broad band tooled with masks, vases, sprays of foliage, flowers and dragon-flies. Broad outer border formed by parallel two-line fillets and tooled with flowers, foliage, dragon-flies and caterpillars. Corner ornaments of similar character.

From the Binding of MS. 21,224. British Museum. D. 171-1887.

893

VENICE. 1627.

Elliptical centre-piece, the interior, plain, reserved for armorial bearings, surrounded by a broad band tooled with nine volutes of foliage, in the spaces between which are fleur-de-lisé ornaments.

From the Binding of MS. 18,619. British Museum. D. 172-1887.

894

Side of a Book-cover ($4\frac{3}{4} \times 2\frac{3}{4}$ in.) divided into five compartments by bands formed by parallel fillets edged with lacework. The central compartment, elliptical, is occupied by a large escutcheon charged with three fish, and in chief, with an eagle displayed; in each of the other four is an angel holding a garland.

From the Binding of SALLUSTII *Opera*. Lugduni Batavorum, 1639. Richardson, 24.

895

Side of a Book-cover ($4 \times 2\frac{3}{4}$ in.) Frame formed by parallel fillets and adorned with a knotted cord. Corner ornaments composed of five radiating lobes, in the centre, a pair of compasses within an octagonal frame formed by scrolls, fillets, and curves charged with tiny leaf-forms.

From the Binding of a Book of Hours.

Richardson, 87

896

VENICE. 1635.

Side of a Book-cover ($8\frac{3}{4} \times 6\frac{1}{4}$ in.). Broad frame formed by two parallel narrow bands of ornament with lace edging, and stamped with curved stems of foliage and flower calyxes. Within the frame is a broad band of lace work ornament with radiating corner ornaments and a large centre-piece composed of curved stems of foliage and flower calyxes.

From the Binding of *Il Cortigiano santo*. Venetia, 1635.

Richardson, 49.

897

Side of a Book-cover ($6\frac{1}{8} \times 3\frac{7}{8}$ in.). Two-line fillet border with lace-ornament on each side; floriated corner ornaments; in the centre, an escutcheon bearing: per pale, 1 Panciatici? 2 Rospigliosi, ensigned with a coronet supported by two amorini.

From the Binding of *Le Portrait de Saint Francois de Sales*. Rome, 1669.

Richardson, 55.

SPAIN.

898

SARAGOSSA. 1511.

Side of a Book-cover ($8 \times 5\frac{1}{2}$ in.). Central vertical panel diapered with an ornament composed of two interlaced half links of a chain, surrounded by four six-line fillets, and three bands of interlaced chain ornament of varied design, that in the middle having small circular basin-like indentations in the interspaces.

From the Binding of *Missale secundum consuetudinem Romane curie et ordinis fratrum S. Hieronymi*. Cesarauguste. 1511 Royal Library, Munich. D. 511-1886.

899

SARAGOSSA. 1516.

Side of a Book-cover ($8\frac{1}{2} \times 5\frac{3}{4}$ in.). Central vertical diapered panel, surrounded by five fillets of three lines and four bands of interlaced chain-ornament of varied design with small circles in the interspaces.

From the Binding of *MERCURINI ARBORIENSIS DE GATTINARIA Oratio de novissima monarchia*. 1516. (MS. 18,008) British Museum. D. 510-1886.

900

SARAGOSSA. 1519.

Side of a Book-cover ($8 \times 5\frac{1}{2}$ in.). In the centre, a vertical panel with two square compartments diapered with an ornament composed of two interlaced half links of a chain, each compartment, as also the panel, being enclosed by a band of interlaced chain ornament. The outer border is formed by another band of chain ornament of different design; but all alike have circular indentations in the interspaces.

From the Binding of *Missale Romanum*. Cesarauguste, 1519. British Museum. D. 509-1886.

901

SEGOVIA. 1545.

Details from the side of a Book-cover ($\times$ in.). 1-5, bands of interlaced cable ornament formed by repeated impressions of rectangular stamps; 6, oblong, a flowing stem of foliage and flowers; 7, triangular, a dragon; 8, an escutcheon charged with the arms of Castile and Leon ensigned with the royal crown.

From the Binding of an Antiphonal of the use of Segovia, 1545 (MS. 24,673). British Museum. D. 906 and 907-1889.

902

Part of the side of a Book-cover ($6\frac{1}{4} \times 4$ in.). Central vertical panel with tooled centre and corner ornaments surrounded by a border of interlaced chain ornament and another of foliage, flowers, and birds, and by a plain outer border tooled with corner ornaments and with four small flowers, the divisions marked out by two-line fillets.

From the Binding of B. ORTIZ, *Summi templi Toletani descriptio*.
Toleti, 1549. British Museum. D. 512-1886.

903

SALAMANCA. 1585.

Details from the side of a Book-cover. A narrow vertical panel with foliated corner-pieces and a central ornament with the profile bust of a warrior in an elliptical medallion between two sprays of foliage on which a bird is perched. This is surrounded by three bands of flowing foliage with busts in medallions, bordered by three-line fillets separated from each other by bands left plain.

From Binding of D. BANES MONDRAGONENSIS *Scholastica Commentaria in primam partem de Thomae*. Salmanticae, 1585. Cathedral Library, Hereford. D. 1308-1887.

DENMARK.

904

Five stamps from the side of a Book-cover. Oblong : 1, a ragged staff entwined with flowing foliage ; 2, a lion passant. Circular : 3, a pot with a flowering plant ; 4, a cinquefoil. 5. A flower terminating in a cone.

From the Binding of *Missale secundum ordinem fratrum Predicatorum*.
Royal Library, Copenhagen. D. 169-1887.

905

Three stamps from the side of a Book-cover. 1. Circular, a double rose. 2. Oblong, a tree between two animals facing each other. 3. Lozenge-shaped, a conventional flower.

From the Binding of a Manuscript. Royal Library, Copenhagen.
D. 170-1887.

906

COPENHAGEN. 1510.

Details from the side of a Book-cover. The inner portion is divided into rectangular vertical compartments (80×49 m.) with a floral ornament inscribed within a cusped double ogee in the centre, and foliage in the angles forming when juxtaposed a decorative cross. The border is adorned with intertwining stems of foliage, with a lion passant within a circle, and with a fleur-de-lisé ornament within a lozenge.

From the Binding of *Missale Haffnense*. Havniae, 1510. Royal Library, Copenhagen. D. 168-1887.

907

Side of a Book-cover. In the centre, three vertical bands of undulating branches with foliage and flowers, surrounded by a band of branch-work within the curves of which are large flowers or escutcheons bearing the arms of : 1. Denmark, three lions passant guardant, crowned ; 2. Scandinavia, three crowns, two and one ; 3. Norway, a lion rampant, crowned, holding a battle-axe ; and 4, the Slavonic dragon of the Vandals, its wings expanded. These bands are separated from each other and surrounded by three-line fillets.

From the Binding of *Breviarium Roschildense*. Parisiis, 1517. Royal Library, Copenhagen. D. 165-1887.

908

COPENHAGEN. 1519.

Details from the side of a Book-cover. The inner portion is divided into rectangular vertical compartments with a floral ornament inscribed within a cusped double ogee in the centre, and foliage springing from an acorn cup in each angle. The border is adorned with a ragged staff entwined with foliage and flowers.

From the Binding of *Missale Nidrosiense*. *Hafnia*, 1519. Royal Library, Copenhagen. D. 166-1887.

909

c. 1520.

Details from the sides of a Book-cover. In the centre of one side, a figure (54 × 34 m.) of the Madonna crowned standing on an upturned crescent moon, surrounded by rays of glory. On the other side is a spray of foliage and flowers (54 × 34 m.). The border is adorned with a ragged staff entwined with foliage; at the angles, the Evangelistic animals within circles.

From the Binding of *Breviarium Cisterciense*. *Parisiis*, 1519. Royal Library, Copenhagen. D. 167-1887.

910

COPENHAGEN. 1565.

Details from the side of a Book-cover. Band of cresting; bands with profile busts of kings and helmeted warriors in medallions surrounded by foliage, alternating with tablets, each bearing one word of the legend: GODT HELP ALLE TIET.

From the Binding of N. HEMMINGIUS, *Historia Domini Ihesu Christi*. *Hafniae*, 1562. Town Library, Nîmes. D. 164-1887.

These tablets having by the negligence of the workmen been here and there misplaced or reversed, afford conclusive evidence that the band is not roll-produced.

POLAND.

911

KRAKAU. 1558.

Band (158×16.5 m.) with four half-length figures of the Evangelists in projecting semi-hexagonal balconies beneath rounded arches; above the head of S. Mark is the date 1540.

Storied Band (185×19.5 m.) divided into four compartments: 1. PECCATVM, Adam receiving the forbidden fruit from Eve. 2. An Israelite kneeling at the foot of a tau-shaped cross with a serpent on it. 3. SATISFACTIO, Christ on the cross; two kneeling figures at its foot. 4. IVSTIFICATIO, Christ rising from the tomb.

From the Binding of *Missale pro itinerantibus*. Cracoviae, 1545.
University Library, Vienna. D. 483-1886.

912

KRAKAU. 1578.

Part of the side of a Book-cover. In the centre of one side is a panel (81.5×51 m.) representing Christ on the cross, with Moses lifting up the serpent on the right, and the sacrifice of Abraham on the left, beneath a rounded arch supported by two Renaissance columns. Immediately below the panel is the date 1578, and all around a variety of foliated and floral ornaments, surrounded by four ornamental borders, the three innermost of which are separated from each other by bands stamped at intervals with foliated ornaments.

In the centre of the other side, within garlands of foliage and flowers, are two medallions, the lower one elliptical, containing an escutcheon charged with three staves, one in pale and two saltire-wise, with the initials B W above it, and these words around: IVSTIFICATI EX FIDE, PACEM HABEMVS AD DEVM, PER IESVM CHRISTV. ROM. 5. The upper medallion, circular, contains an oval escutcheon with arms, the initials G S and the legend: SI DEVS PRO NOBIS. QVIS CONTRA NOS. AN. M. D. LXVIII. There are three borders, one of which (196×18.5 m.) is adorned with four half-length figures: 1. Christ with a cross-surmounted orb. 2. S. John the Baptist pointing downwards and holding a book in his left hand. 3. S. Paul with an uplifted sword in his right hand, and a book in his left. 4. S. Peter. Above each figure is a sort of canopy of foliage, and beneath each, a tablet with a text:—

- | | | |
|-------------|--|---------|
| 1. DATA EST | | MIHI OM |
| 2. ECCE AN | | GNVS DE |
| 3. APPARVI | | T BENIG |
| 4. TV ES PE | | TRVS ET |

The outer border (149×14.5 m.) is adorned with four elliptical medallions with busts of warriors turned alternately to right and left, the intervening spaces occupied by delicate foliated ornament.

From the Binding of *Missale Cracoviense*. Moguntiae, 1487. Jagellionska Library, Krakau. D. 485 and 484-1886.

HUNGARY.

913

c. 1490.

Side of a Book-cover ($11\frac{1}{8} \times 7\frac{1}{4}$ in.) richly tooled. Outer border stamped on three sides with small circles, and at the head, with the title QVINTVS CVRTIVS between two flower sprays. Within this, at both head and foot, a broad band of interlaced chain ornament connected by single chains within narrow lateral bands. The corners of the interior are occupied by foliage and flowers. Within are two rows of circles separated from each other by a fillet, and in the centre, an elongated quatrefoil formed by three rows of circles alternating with fillets, which are terminated above and below by a floriated finial. In the centre of this panel is a small escutcheon with the arms of Mathias Corvinus, King of Hungary, ensigned with the royal crown, and surrounded by leaves and flowers.

From the Binding of a MS. of the 3rd Book of Quintus Curtius' History of Alexander the Great, written at Florence in 1467. National Museum, Buda-Pesth.

D. 486-1886.

CROATIA.

914

Side of a Book-cover ($6\frac{1}{2} \times 4$ in.). A broad border formed by the repetition of the same stamped design, a sex-foil within a circle from which spring leaves and fruit. The interior divided by horizontal three-line fillets into compartments, that in the middle tooled with leaves and flowers, the upper one adorned with two rows of saltire crosses, and the lower one covered with interlaced ornament.

From the Binding of *Breviarium ordinis fratrum eremitarum Sancti Pauli primi eremite*. Venetiis, 1540. Royal Library, Munich.

D. 482-1886.

SERBIA.

915.

c. 1500.

Side of a Book-cover ($8 \times 4\frac{1}{4}$ in.). Double border, produced by the repetition of oblong stamps; that used in the outer border consisting of two palmated leaves, that in the inner, of a curved spray of foliage. At the head and base of the interior are a row of circles with a lion in each, and within these, two rows of fleurs-de-lys, and a cruciform ornament formed by the repetition of a foliated stamp. All these stamps appear to be of much earlier date than the binding, and were probably originally goldsmiths' stamps.

From the Binding of the Homilies of S. Basil, formerly in the Monastery of Detchani, in Old Serbia. (MS. 27,422) British Museum.

D. 473-1886.



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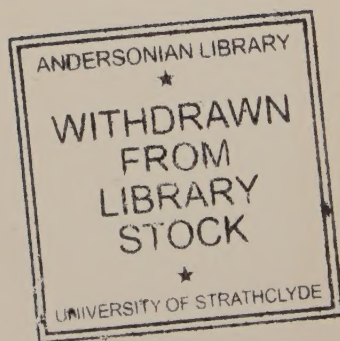
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